

Drop Date Tomorrow

MIT's
Oldest and Largest
Newspaper



The Weather

Today: Sunny, windy, 43°F (6°C)
Tonight: Partly cloudy, 30°F (-1°C)
Tomorrow: Cloudy, colder, 34°F (1°C)
Details, Page 2

Volume 120, Number 59

Cambridge, Massachusetts 02219

Tuesday, November 21, 2000

Student Ends Life In Jump from Dorm

By Dana Levine
NEWS DIRECTOR

Lucy D. Crespo Da Silva '00 fell from the window of her 14th floor Westgate room at 9:15 p.m. on Sunday evening in an apparent suicide.

Da Silva was a senior majoring in Earth, Atmospheric and Planetary Sciences. She had planned to enter graduate school at MIT in January.

A meeting last night in the basement of Westgate brought friends together to discuss the unexpected loss. Friends expressed their surprise about Da Silva's act, saying



Lucy D. Crespo
Da Silva

that she had seemed to be doing very well. Several friends commented on how she had helped them through difficult times.

Da Silva was a longtime resident of MacGregor house and served as its rush chair last year. She was known for her boisterous personality and her love of cartoons. She was also a longtime player on the women's varsity ice hockey team. She is survived by her parents.

"This was a woman with enormous gifts and potential who was involved in a variety of things over the years," said Associate Dean for Students Robert J. Randolph.

MIT seeks to improve counseling

MIT has made a number of attempts in recent years to increase

Da Silva, Page 20



JAMES CAMP—THE TECH

After drinking a love potion, couples begin to form in a sudden whirl of passion in Gilbert and Sullivan's *The Sorcerer*, reviewed on page 11. Also playing last weekend was Dramashop's student-written one-acts, reviewed on Page 7.

Students and Staff Reveal Thanksgiving Plans

By Eun Lee
STAFF REPORTER

With Thanksgiving just around the corner, the whole campus is abuzz with discussions of holiday

plans.

Feature
Thanksgiving is an ideal time for everyone in the MIT community to take a well deserved break from work, eat good food, and spend time with family and friends.

Dean for Student Life Larry G. Benedict plans to spend a quiet

Thanksgiving holiday at home with his wife in Portsmouth, New Hampshire. "It's going to be just to the two of us; we do family at Christmas," he said.

On the traditional New England Thanksgiving menu at the Benedict household is a bread stuffed turkey, mashed potatoes, sweet potatoes, homemade cranberry sauce, winter squash, and pumpkin pie for dessert.

Benedict plans to take the weekend off from work to catch up with his nonprofessional reading. Some of the books which he hopes to read

are Margaret Atwood's *Blind Assassin*, winner of the English Booker Prize, and Jhumpa Lahiri's *Interpreter of Maladies*, a Pulitzer Prize-winning collection of short stories.

"The holiday is a nice time for us to get some peace and quiet and hope the telephone doesn't ring," Benedict said.

While this annual four day autumnal sabbatical may seem mundane to most of us, the Thanksgiving holiday is a unique experience for members of the MIT community who come from other countries.

This will be the first Thanksgiving for Daphne P. Lin '04, a freshman who comes from Ladysmith, South Africa.

"There's no holiday like this in South Africa. Instead, we have public holidays that have more to do with politics like Human Rights Day, Freedom Day, etc," Lin said.

Lin will be spending the Thanksgiving holiday with her international host family that lives in Lexington, Ma. However, she experienced a

Thanksgiving, Page 21

Students Meet with Police, Benedict after Shooting

By Shefali Oza
STAFF REPORTER

Dean for Student Life Larry G. Benedict and Campus Police Captain John E. Driscoll met with Random Hall residents last Tuesday morning to discuss concerns about a recent shooting near the dormitory.

The shooting, currently under investigation by Cambridge Police, occurred outside the Cambridgeport Saloon on the morning of Nov. 11.

"We know students, particularly at Random Hall, were very concerned about it," said Chief of Police Anne P. Glavin.

The meeting may lead to changes that will improve the safety of Random Hall. Benedict said that the Campus Police have set up patrols to monitor the area. In addition, "we are going to write a letter to the Cambridge Licensing Commission because of the incidents, especially the shooting," said Benedict.

Random Hall Housemaster Nina J. Davis-Millis was impressed by the actions of Benedict and the Campus Police. "We felt that [Benedict and the Campus Police] took Random's safety concerns very seriously. I left the meeting feeling extremely pleased ... that MIT is totally doing the right thing," she said.

"Dean Benedict has been very responsive to our concerns, and I am confident that he and others will do their best to try and improve the situation," Cain said.

Shooting increases awareness

The shooting incident has caused many people to think about safety on campus. "We have all of the problems that come with living in a city. ... I don't think there is a deterioration of safety on the campus," said Davis-Millis.

Shooting, Page 23

MIT Gets 50 Percent Return on Endowment

By Matthew Palmer
ASSOCIATE NEWS EDITOR

Returns of over 50 percent on MIT's investments this past year and the continued efforts of the capital campaign have raised the Institute's total endowment to over \$6 billion.

In the fiscal year ending June 30, the Institute saw an average return of 57.7 percent on its investments from the endowment, Treasurer Allen S. Bufford said. That brought the general endowment total to \$6.5 billion.

Some other universities have also seen good returns. In the year ending June 30, Harvard University earned a 32 percent profit, adding \$4.6 billion to their endowment, *The New York Times* reported. Duke University and the University of Notre Dame saw 59 and 58 percent returns, respectively.

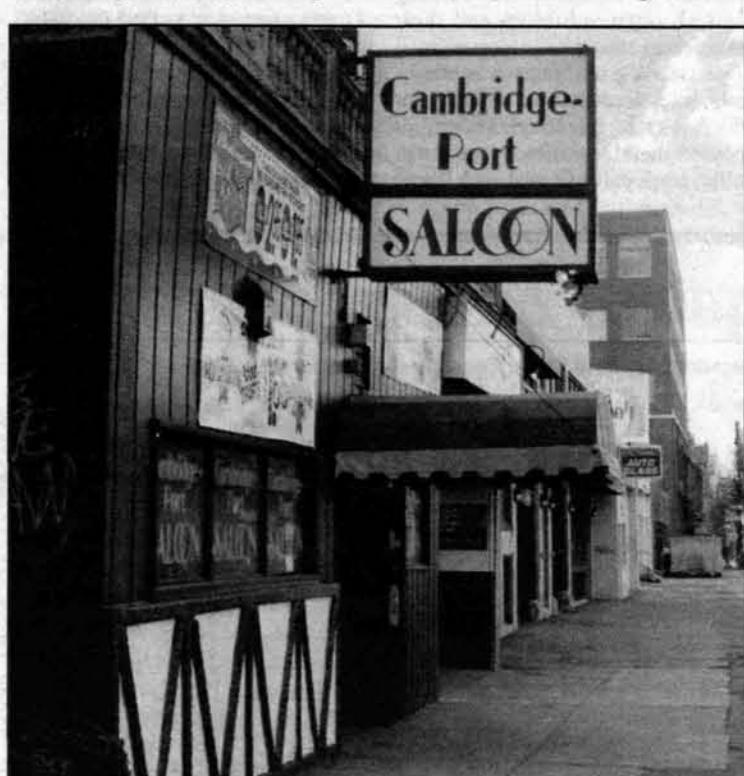
"Like a number of institutions, MIT had a large venture capital investment," Bufford said. The continued success of these investments and of the stock market have played a role in fueling large returns.

MIT's endowment has grown \$2.2 billion since 1999. In 1994, it totaled \$1.45 billion, according to the capital campaign web site.

Capital campaign nears goal

While returns on the endowment

Endowment, Page 20



A shooting took place on November 11 outside the Cambridgeport Saloon, located next to Random Hall.

ARTS

Dalmatian spots fill the silver screen.



Page 9

Comics

Page 12

The Undergraduate Association Council amended the Finance Board bylaws at yesterday's meeting.

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WORLD & NATION

Death Penalty Issue Delayed In Wendy's Massacre Case

NEWSDAY

NEW YORK

A judge Monday granted prosecutors a 60-day extension to determine whether one of the suspects in the Wendy's massacre case is mentally retarded, which would make him ineligible for the death penalty.

Assistant District Attorney Charles Testagrossa said Monday that an attorney for Craig Godineaux, one of the suspects in the case, had raised the claim within the last two to two-and-a-half weeks.

New York bans capital punishment against the mentally retarded.

Godineaux, 30, and John Taylor, 36, are charged with 50 counts of first-degree and second-degree murder, attempted murder, robbery and weapons possession in the killing of five people in the May 24 blood bath at the Wendy's on Main Street in Queens. Two other workers were wounded and survived the slaughter.

Godineaux's claim that he shouldn't be executed for the crime because he is mentally retarded did not sit well with the 50 or so relatives of the victims, who packed State Supreme Court in Kew Gardens Monday.

JaQuine Johnson, 18, who survived the shooting, sat in the third row of the courtroom, a long scar from his neck to his scalp.

"He ain't retarded at all," he said after the emotional hearing.

EU Members Pledge Troops, Supplies for Rapid Reaction Force

THE WASHINGTON POST

BERLIN

European Union defense ministers Monday pledged troops and materiel for a 60,000-strong Rapid Reaction Force that could act in crises on the continent when NATO, and in particular the United States, chooses not to engage.

Under the plan, by 2003 the force would be able to deploy to hot spots within 60 days and sustain itself in a humanitarian, peacekeeping or conflict operation for up to two years.

The new force and the nature of its relationship with NATO has been the subject of an intense transatlantic debate since it was first mooted at an EU meeting in Helsinki a year ago, but EU and NATO officials again stressed Monday that the relationship will be complementary.

NATO secretary general George Robertson said on BBC radio Monday that the EU force is "designed to complement NATO and not to duplicate it or undermine it, certainly not to replace it."

Taiwan's Stock Market Plunges

THE WASHINGTON POST

BEIJING

Taiwan's stock market plunged Monday amid fears of a looming banking crisis and deepening political turmoil.

The nation's key stock index fell 6.23 percent, to its lowest close since China fired missiles into waters off Taiwan in March 1996. Finance Minister Yen Ching-chang sought to reassure investors during legislative testimony that Taiwan's banks are healthy, but the drop immediately renewed anxiety over forecasts that the island faces a financial crisis in the coming months.

The country's political future remained uncertain, too. President Chen Shui-bian, elected in Taiwan's first democratic transition of power from the long-ruling Nationalist Party, is struggling to survive an opposition drive to end his six-month-old presidency.

The crisis began with his decision last month to stop construction of a \$5.5 billion nuclear power plant, but it has become a fight over who should govern the island: Chen, who was elected with only 39 percent of the vote, or the Nationalists, who still control the parliament.

Cold Turkey

By Rob Korty
STAFF METEOROLOGIST

Much of the country will be blanketed with at least partial sunshine today but that will do little to temper the intrusion of cold air across the central and eastern parts of the United States. Heavy snow showers will continue in the lee of the Great Lakes; some shoreline communities may add an additional foot of snow in localized events. (Buffalo, New York received fourteen inches of snow over the weekend from lake-effect snow showers.) Cold air has pushed deep into the South as well, as freeze advisories were issued last night across interior portions of Louisiana, Mississippi, Georgia, and South Carolina. Temperatures today will barely make it to 40°F (4°C) in Atlanta, Washington, and New York. High temperatures in the Great Lakes and upper Midwest states will be limited to the 20s and 30s°F (-3 to 4°C).

Across Boston, skies will be partly cloudy for the next few days. As upper level troughs rotate across the northeast, there is a slight chance of scattered snow flurries (this is particularly so across interior sections of New England). Temperatures will be seasonably cold through the remainder of the week.

Extended Forecast

Today: Partly sunny and windy. High near 43°F (6°C). Westerly winds 15-20 mph (24-32 km/hr).

Tonight: Partly cloudy. Low near 30°F (-1°C).

Wednesday: Partly cloudy and colder. High near 34°F (1°C).

Thursday: Partly cloudy with widely scattered flurries. Low near 23°F (-5°C), high near 35°F (2°C).

Friday through Sunday: Continued dry with slowly moderating temperatures. Lows will be in the 20s°F (-6 to -1°C), and highs will rebound into the lower to middle 40s (4 to 6°C).

Florida County Judge Denies Palm Beach Revote Request

By Scott Gold

LOS ANGELES TIMES

WEST PALM BEACH, FLA.

In a self-proclaimed "unprecedented legal decision," a county judge ruled Monday that he isn't empowered to order a new presidential election in Palm Beach County even though thousands of residents say their votes were nullified by a confounding "butterfly ballot."

Democrats immediately appealed the ruling by Circuit Judge Jorge Labarga to Florida's 4th District Court of Appeals. Lawyers on both sides said the move may set the stage for another legal battle that could go to the state Supreme Court and, perhaps, the U.S. Supreme Court.

A court-ordered revote in Palm Beach County was considered a legal longshot. Neither the state Democratic Party nor Vice President Al Gore's campaign joined the voters who brought the lawsuit.

Still, Republicans hailed the ruling as an important win for presidential candidate George W. Bush.

"It's significant," GOP spokesman Tucker Eskew said in West Palm Beach, where a manual recount of the county's 462,000 votes is under way. "While every

voter's concerns are serious, no legal scholar I know took seriously the prospect for a new revote in a county."

In his 17-page ruling, Labarga concluded that he had no authority to order a new election for president. While legal precedent for ordering new elections is "legion" in other races, Labarga wrote that none of those cases addressed the country's only national election — that for president.

Voters who argue they were disfranchised by the county election "cite no case law authority in the history of our nation, nor can the Court find any, where a revote or new election was permitted in a Presidential race," Labarga added.

"He was noticeably reticent to undertake something as dramatic as a revote," said F. Gregory Barnhart, a West Palm Beach attorney who represents the Florida Democratic Party.

"But I think the law is clear enough that when there are unlawful election practices ... that there is a remedy (for a new election)," Barnhart said. "And the higher you go up the ladder as far as elected office, the more important that remedy becomes."

Labarga, a Cuban emigre, was clearly anguished by the decision.

He was a registered Republican in the past, but now is registered as an independent. He began the hearing by saying he could not recall if he ever contributed money to the campaigns of Republican presidential candidate George W. Bush or Florida Gov. Jeb Bush.

Labarga, whose parents brought him to the United States as a child in the 1960s largely to win the right to vote, told attorneys last week that if he was forced to reject the voters' argument, it would be the hardest decision of his career. He reiterated that in his ruling.

"The right to vote freely for the candidate of one's choice is the essence of a democratic society, and any restrictions of that right strike at the heart of representative government," the judge wrote.

The Palm Beach County voters had argued that a state law gives Labarga the right to order a new election. The law says a judge "may fashion such orders as he or she deems necessary ... to prevent or correct any alleged wrong."

But the law, Labarga argued, "does not coincide" with federal law or the U.S. Constitution.

Israel Attacks Gaza City After School Bus Bombing Kills Two

By Mary Curtiss and Soraya Sarhaddi Nelson

LOS ANGELES TIMES

GUSH KATIF, GAZA STRIP

Firing from the air and sea, Israel unleashed a barrage of missiles on the Gaza Strip on Monday in swift retaliation for an attack on a school bus that killed two Jewish settlers and wounded nine others, including three young siblings who lost limbs.

Israeli combat helicopters and warships targeted the headquarters of Palestinian Authority President Yasser Arafat's Fatah political movement, his bodyguard unit, radio and television transmitting towers, and several police and militia posts, sending panicked residents running into the streets and plung-

ing much of Gaza City into darkness. Rockets slammed into the city center and into police targets in several refugee camps. At least 35 people were reported wounded, most suffering minor injuries.

The assault — the fiercest yet by Israel in nearly eight weeks of deadly conflict — came in response to what Israeli Prime Minister Ehud Barak, under increasing pressure to get tough, branded a "barbaric" terrorist attack: the bombing earlier Monday of an armored bus taking Jewish settler children and their teachers to school.

Arafat's government was unusually quick to deny responsibility for the bus blast. But Israeli authorities pinned the blame directly on Fatah militants loyal to Arafat and Pales-

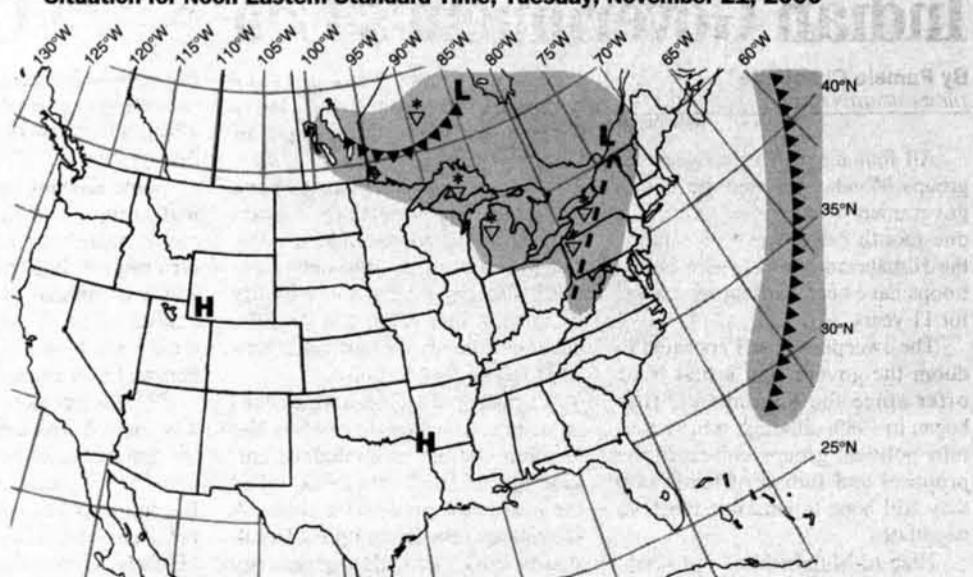
tinian security forces who have taken a growing role in anti-Israel violence — and, after nightfall, Israel retaliated.

One prime target in the air raids appeared to be the headquarters of Col. Mohammed Dahalan, head of security in Gaza and accused by some Israelis of complicity in a string of terrorist bombings. One of his security force's buildings was hit at least 12 times from three directions, witnesses said.

"This is a continuation of the Israeli aggression against the Palestinian people," Dahalan told reporters Monday. He spoke in a Gaza City building and forbade the reporters from broadcasting news of his appearance until after he had departed, flanked by bodyguards.

WEATHER

Situation for Noon Eastern Standard Time, Tuesday, November 21, 2000



Weather Systems

H	High Pressure
L	Low Pressure
C	Cold Front
S	Hurricane

Weather Fronts

—	Trough
—	Warm Front
▲▲▲	Cold Front
—	Stationary Front

Precipitation Symbols

Snow	*	Rain	•
Showers	▽	▽	▽
Light	*	•	•
Moderate	**	**	**
Heavy	***	***	***

Other Symbols

—	Fog
RK	Thunderstorm
∞	Haze

Compiled by MIT Meteorology Staff and *The Tech*

Japanese Prime Minister Mori Survives Leadership Challenge

By Doug Struck
THE WASHINGTON POST

TOKYO

Japanese Prime Minister Yoshiro Mori survived a strong challenge to his tenure Monday when defecting party rivals called off a showdown in the parliament, apparently short of the votes needed to oust the prime minister.

The political drama, brewing for weeks and played out until a few minutes before voting was to begin, saved the ruling party from possible disintegration and Mori the possible embarrassment of being ousted after only seven months in office.

"We made an honorable withdrawal," said Taku Yamasaki, one of the challengers to Mori within the Liberal Democratic Party.

Left unclear Monday was whether any backroom deal had been made for Mori to step down early, the chief demand of party dissenters who believe the gaffe-prone prime minister is a political liability.

Japanese television stations said they received a surge of calls and e-

mails angry at what viewers perceived as a maneuver that extends the political status quo.

"Prime Minister's Mori's political life has been saved, at least for now," said Minoru Morita, a political analyst.

Mori, 63, is wildly unpopular, even though the electorate had returned him and his ruling coalition to office in June. With a disapproval rating that reached 70 percent, Mori is seen as an anchor to some in his party trying to extend the LDP's half-century reign over Japanese politics.

Party heavyweight Koichi Kato led an unusual public challenge to Mori, threatening to take a faction of disgruntled LDP members to join the opposition parties in a no-confidence motion. Passage of the motion would have required Mori to resign or call a new election.

Despite weeks of increasing pressure by Kato — he insisted Mori's tenure was threatening the nation — the challenger announced minutes before the vote that he and

his allies would boycott the vote.

"Our strength was uncertain," Kato said later. "I didn't want to force it and cause a lot of sacrifice." Party officials had threatened to oust any members who voted for the no-confidence motion.

Without their presence in the Diet, the vote was guaranteed to fail. The voting was expected to be pro-forma, although it was delayed until past midnight after one member speaking on the motion threw water on his critics in the parliamentary chamber.

The leader of the main opposition Democratic Party, Yukio Hatoyama, expressed his disappointment at the failure of the LDP dissidents to carry out their vow and join his party to unseat Mori.

"They betrayed the expectation of the Japanese people," Hatoyama said.

Kato's public challenge to his nominal boss had gained a majority of support. His stand was applauded by a public apparently weary of the usual backroom politics.

cancer.

Although heavy-duty engines are cleaner today, they have not been controlled as extensively as cars or many factories, in large part because their reliability, fuel efficiency and service to U.S. commerce make them difficult to replace.

Ironically, it was a landmark legal settlement the U.S. Environmental Protection Agency and the Justice Department reached with seven diesel engine makers in 1998 to cut emissions that sparked objections from the states and environmentalists.

The federal government had charged engine makers with intentionally putting "defeat devices" on their engines that produced substantially more nitrogen oxide emissions during use on the open road than during the EPA's emissions tests.

The devices changed the way fuel is injected into the engine, causing fuel efficiency to improve but emissions to surge. About 1.3 million of those trucks are still in use and produce as much pollution as 65 million cars, according to air quality officials.

The companies admitted no wrongdoing and opted to settle the case for \$1 billion in fines, environmental improvement projects and cleaner engines.

Islamabad. He said any dialogue with India must include Pakistan, a demand that led to the collapse of the July cease-fire.

"We do not accept or believe India," said a spokesman for al-Badr, a group headquartered in Islamabad. "Jihad (holy war) is the only solution." The group vowed to intensify its attacks in Kashmir during the upcoming month of Ramadan, a period of fasting for Muslims.

Lashkar-i-Taiba, another Pakistan-based group that views the Kashmir conflict as a religious crusade against Hindu-led India, called the cease-fire proposal a sham. A spokesman said the group Harkat ul-Ansar will "use all our energy against Indian troops during Ramadan. ... We will not be fooled."

The leader of Jamaat-i-Islami, a major Muslim organization in Pakistan that backs the rebels, said the Kashmir jihad should continue during Ramadan, which begins Nov. 27. But Jamaat leaders in Indian-controlled Kashmir took a more concilia-

tory approach, calling the truce offer a "welcome step" that could "definitely help" create an atmosphere for dialogue.

Some Kashmiri opposition political groups said they would welcome India's offer if it leads to meaningful dialogue on Kashmir, which is claimed by both India and Pakistan. The dispute has provoked three wars between the two neighbors and nuclear powers.

"This is a positive step. We feel if it is coupled with some sort of initiative for starting a dialogue process, it could really bear fruit," said A.M. Banday, a spokesman for the All Parties Hurriyet Conference, an alliance of Kashmiri opposition groups. "But if it is only a casual or symbolic gesture, then it cannot yield fruit."

Banday said that, even though rebel groups expressed initial suspicion of India's offer, they might eventually accept it if India "shows that it is sincere" and is willing to open talks with Pakistan as well as with Kashmiri groups.

Some Democratic Lawmakers Say Gore's Chances Are Slipping

LOS ANGELES TIMES

WASHINGTON

Congressional Democrats predicted Monday that pressure will mount on Al Gore to concede the presidential election if his legal effort to have hand-counted totals included in Florida's final vote tally fails.

As Gore's lawsuit was being argued before the Florida Supreme Court, some Democratic lawmakers said they feared the vice president's hopes of overtaking Republican George W. Bush were slipping — no matter what the outcome of the court battle.

One centrist Democrat, Rep. James P. Moran of Virginia, said publicly what others were mulling privately as the clock continued to tick without any apparent trend-breaking shifts in the unofficial recount totals. Bush on Monday afternoon led by 930 votes statewide in the official count.

"I'm not sure Gore is going to win on a hand recount," Moran said. "The chances of a Gore presidency are diminishing with every day that passes."

Democrats on Capitol Hill are a key constituency in Gore's fight for the White House. Since the Nov. 7 election, the Gore campaign has kept prominent lawmakers apprised of its strategy through several conference calls and at least one day of face-to-face briefings from campaign chairman William M. Daley.

Time Warner, to Ease AOL Merger, Will Offer Earthlink Service

NEWSDAY

Time Warner Monday bowed to federal regulators by announcing a deal in which it will offer its cable TV customers Internet service from a rival of megamerger partner America Online.

AOL and Time Warner hope the "definitive agreement" with Earthlink Inc., a distant second to AOL, will pave the way for regulators to approve the merger. The companies said they expect the deal to serve as a model for other cable operators to offer customers a choice of Internet service providers.

AOL and Time Warner said they expect the Federal Trade Commission to extend its review of the merger by two weeks beyond a Nov. 30 deadline, which was already extended three weeks, to study the Earthlink agreement. But a source close to the FTC said that is uncertain. Time Warner is in "productive negotiations" with other ISPs, said Glenn Britt, its cable president, and reportedly is negotiating to offer online services from Microsoft and Juno.

The merger partners said they now expect to complete their union by early 2002. That pushes back their earlier predictions of closing by this fall, but it reduces the likelihood the FTC, which has pushed for at least one and possibly three ISP deal, would file a lawsuit to block the merger.

U.S. Drug Policy Director Tries to Boost Colombian Resolve

THE WASHINGTON POST

BOGOTA, COLOMBIA

The U.S. drug policy director, Barry R. McCaffrey, predicted Monday that the United States will pursue its strong support of Colombia's efforts to reduce drug production regardless of who becomes the next president of the United States.

But McCaffrey, on a visit here in the waning days of the Clinton administration, also warned that winning back Colombia's vast coca-producing regions from armed groups on the left and right will "not be easy."

McCaffrey's valedictory visit to a country that has posed perhaps his most vexing challenge came as Colombia, among the world's largest producers of cocaine and heroin, enters a new phase with the start of a U.S.-backed anti-drug program. His remarks, delivered to students and faculty of Colombia's diplomatic academy and war college, were meant to steel Colombian resolve for the \$7.5 billion Plan Colombia economic development and anti-drug campaign in the face of mounting clashes between armed groups vying for control of drug-producing regions.

"There will be no change in the long-term U.S. commitment for Plan Colombia," McCaffrey said in a speech at the Spanish colonial-era Foreign Ministry building. "This is a democracy three hours from Miami. We simply have no choice but to understand that our interests are wrapped up in the success of Venezuela, Colombia and other regional partners."

Pressure Mounts in Renewal of Libyan Travel Restrictions

THE BALTIMORE SUN

WASHINGTON

Facing a Friday deadline, the State Department is poised to renew U.S.-Libyan travel restrictions for only several months instead of the full year allowed under law, angering relatives of people killed in the bombing of Pan Am Flight 103 over Lockerbie, Scotland, and amounting to what some see as a new step in warming U.S. relations with Libyan strongman Moammar Gadhafi.

U.S. Secretary of State Madeleine K. Albright is considering a measure that would extend the restrictions on Americans in Libya for another three or six months, according to congressional aides and families of bombing victims who have been briefed by the department.

Such a move would strike a compromise between contending parties, both of which have their champions within the Clinton administration, and would delay a decision on permanently lifting the travel restrictions until early in the term of the next president.

On one side are U.S. oil interests, who fear that Europeans are getting a head start on the redevelopment of Libyan petroleum resources and see a lifting of U.S. travel restrictions as a first step toward full economic relations with Tripoli. The oil companies are backed by administration officials who contend that Gadhafi has changed his ways.

Muslim Guerrilla Groups Turn Down Indian Government's Cease-fire Offer

By Pamela Constable
THE WASHINGTON POST

NEW DELHI

All four major Muslim guerrilla groups Monday rejected the Indian government's surprising offer of a one-month cease-fire in Kashmir, the Himalayan region where Indian troops have been battling separatists for 11 years.

The sweeping rebuff appeared to doom the government's first truce offer since the Kashmir conflict began in 1989, although some Kashmiri political groups embraced the proposal and Indian officials said they still hope to persuade rebels to negotiate.

Hizb ul-Mujaheddin — a Kashmiri guerrilla faction that proposed its own cease-fire in July, but canceled it after two weeks — joined the chorus of repudiation by other groups broadly seen as more hard-line.

"Cease-fire is a time-consuming process with no clear aim," said Hizb ul-Mujaheddin leader Syed Salahuddin in Pakistan's capital,

tory approach, calling the truce offer a "welcome step" that could "definitely help" create an atmosphere for dialogue.

Some Kashmiri opposition political groups said they would welcome India's offer if it leads to meaningful dialogue on Kashmir, which is claimed by both India and Pakistan. The dispute has provoked three wars between the two neighbors and nuclear powers.

"This is a positive step. We feel if it is coupled with some sort of initiative for starting a dialogue process, it could really bear fruit," said A.M. Banday, a spokesman for the All Parties Hurriyet Conference, an alliance of Kashmiri opposition groups. "But if it is only a casual or symbolic gesture, then it cannot yield fruit."

Banday said that, even though rebel groups expressed initial suspicion of India's offer, they might eventually accept it if India "shows that it is sincere" and is willing to open talks with Pakistan as well as with Kashmiri groups.

OPINION

Deciding Punishment for Kappa Sig



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Editorial

In less than two weeks, the Cambridge License Commission will convene yet again to determine Kappa Sigma's fate. The house, which has been before the board more than any other MIT

living group in the last two years, is in danger of having its license suspended after an alcohol incident in September involving former member Kevin T. Weston '03.

Given Kappa Sig's past behavior, it seems reasonable that the CLC should punish the fraternity. House residents have not only repeatedly endangered themselves and others over the past two years, but have also forced the CLC to look upon any alcohol incident at MIT with a critical eye. This most recent incident exemplifies Kappa Sig's tendencies. Weston was underage and drinking during a period in which the house was supposed to be dry.

The CLC cannot condone the house's behavior under any circumstances, and Kappa Sig must receive some sort of punishment. At the same time, the CLC must be careful about the severity of its punishment. The board must not discourage other houses from calling for medical help during an emergency.

The statements of City Councillor Ken Reeves, who is a member of the Commission, that "the culture of drinking [at MIT] is just beyond what anyone could imagine" and that the "CLC doesn't have to be a part of licensing death" represent a fundamental misunderstanding of the situation at MIT.

Like it or not, any severe punishment of Kappa Sig will make students hesitate before calling for help. When the choice students must make is between the existence of their living group and the health of a student who may or may not be seriously ill, the choice is not as obvious as it may seem.

The CLC has an opportunity to make a statement about Kappa Sig, but should not use this opportunity to make a general condemnation of MIT life. *The Tech* therefore recommends that the CLC suspend Kappa Sig's license for the duration of Independent Activities Period.

A suspension of that length of time will demonstrate the CLC's concern about Kappa Sig without making other students fret about calling for help in an emergency. The timing will also benefit students of the fraternity by ensuring that they are not forced to move or be inconvenienced during the finals week.

Letters To The Editor

Me, Me, Me

After reading Kevin Q. Choi's Nov. 14 column, "I am G4, Bow Down Before Me," I was disturbed that this individual's egocentric rambling would find its way into our school newspaper. Although Choi smugly states that he is "the envy of all [his] hallmates," others at MIT find his brazen over-consumption repulsive. His list of high-tech riches left a bad aftertaste, and his "what I did last summer" essay style made me want to bang my head against a wall.

The author stars as a noun in 49 of his 61 sentences. By measuring the relative amounts of ink wasted in Choi's column we can rank in order of importance: the author (79 mentions); the author's hi-tech possessions (45); the author's friends, family, and neighbors (26); "MIT students" (2).

Why should the MIT community read about Choi and his hoard? While his may be a sad state of affairs, it is not newsworthy. A better place for this column would have been the author's personal web site, KQChoi.com, not *The Tech*. Public attention is a precious resource, and it is a real shame to waste it on such self-centered drivel. The one thing we learn is that Choi's obsession with fashionable gadgetry is dwarfed by his obsession with himself. After reading his article we should all feel encouraged to throw those "me, me, me" glasses as far away as we can.

Till P. Rosenband '01

On the Middle East

To Babak Ayazifar, author of last Tuesday's column "Israel: Blaming the Victims," I ask this: have you ever seen what a Molotov bomb does to a human being? For that matter, have you seen what a stone can do to a person? In the last month four Israelis have been killed by Palestinian stone throwers. Last week, sadly, a Palestinian died at the hands of Israeli stone throwers.

Stones and molotov bombs are lethal force, and if you use lethal force against me, I reserve the right to use whatever arms I have to answer you in kind. War is not a sport, and the Palestinians are not playing a game of Judo Koshi.

Also, among many inaccuracies that I find in your column, I must point out the following: Dr. Goldstein killed 29 people, and the

shrine to him has been dismantled by the IDF. As for the two victims of the Ramallah lynching, Israel does not use reservists for undercover operations (Israel uses soldiers in their first three-year tour of duty); they drove a car with Israeli plates; they wore camo trousers; and they had their personal cell phones on them. What undercover agent, I ask you, would carry his personal cell phone to his job? "Honey, didn't I tell you not call me during work hours?"

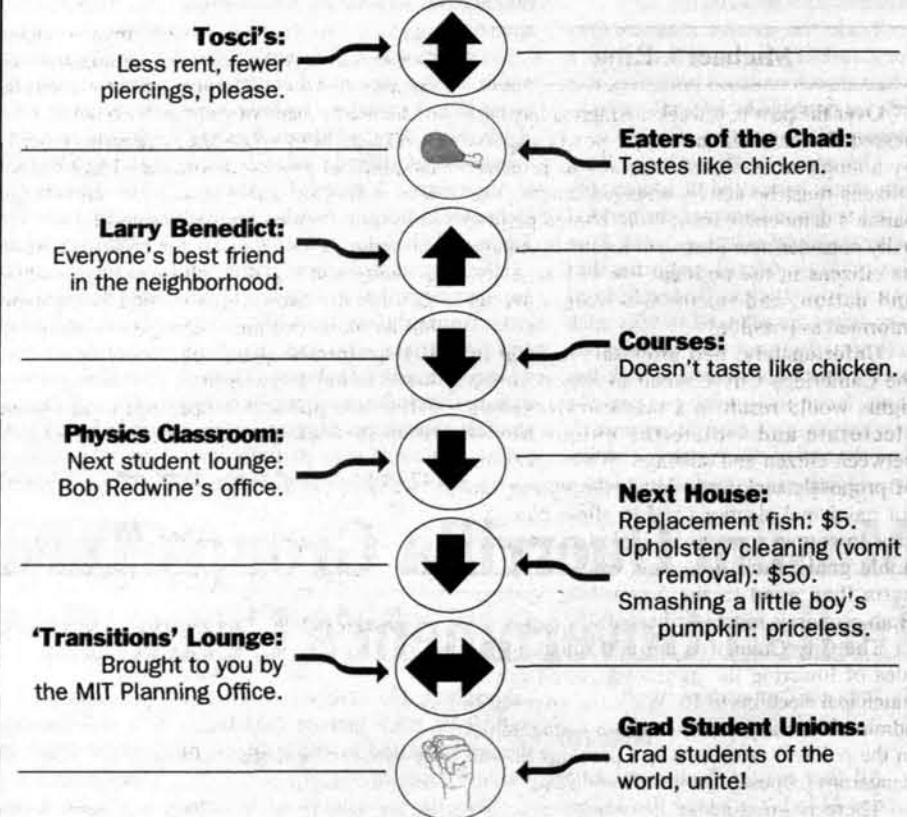
I advise you not to turn your brain off when you read the Palestinian Authority's propaganda.

Finally, you say you are bewildered by those who try to defend Israel's actions. I'll suggest this to you: try living as a Jewish citizen of an Arab country for a few months. After that you'll understand exactly why Israelis are so ruthlessly fighting to ensure that they will not wind up living in an Arab country. Be sure to write your will first.

Omri Schwarz G

Institutional Wisdom Watch à la Palm Beach County

by The Tech editorial board



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The Real Alternative

Veena Thomas

It's become increasingly hard for a teenager to rebel against the mainstream. Dying hair punk colors has become passé. Goths with white face powder, dark lipstick, and lots of eyeliner no longer attract even a second glance. Everyone listens to "alternative" music, and it's cool to own the latest Limp Bizkit CD. In an era where alternative

'I don't really support Bush,' said Marilyn Manson, 'but I hope we get some good, right-wing, Manson-hating people in office so that I can piss them off like I'm supposed to.'

has become mainstream, and becoming mainstream is the only way to rebel, what's an angst-ridden teenager to do?

The 1960s saw the hippie era, as young adults rebelled by protesting against injustice, the Vietnam War, and the restrictions of society. LSD, marijuana, and free love reigned. Flash forward to the 1980s, when the punk movement came into existence with new wave music. Kurt Cobain in the early 1990s became the rallying cry for a new generation of teenagers disillusioned with the confines of society. But what about now?

Teenagers struggling to be different find themselves with a dearth of choices. Wannabe bands like Third Eye Blind and Creed swamp the alternative music scene. While "alternative" actually meant something in the early 1990s, now it has become more of an all-encompassing genre meaning "whatever music teenagers listen to these days." Most of it sounds the same. Perhaps this is why BMG Music Service wisely abandoned the "alternative" music preference category, realizing it has become meaningless. Young adults who once embraced the term "alternative" now frown with disgust and flock to punk music or the new heavy metal/rap hybrid.

What should a young punk wear? Previously, rebellious teenagers had to resort to shopping in thrift stores or making their own clothes to attain their desired fashion statement. Luckily (or unluckily) for them, society now makes it easy to dress like an individual. Companies make jeans that already have holes in them so you don't have to wait around to get that punk look. Want to look different? Try Urban Outfitters, the trendy chain store for people fed up with trendy chain stores, where you can look "unique" just like everyone else who shops there.

Not into that kind of thing? You can shop at Hot Topic, the store for alternative music lovers, specializing in music T-shirts, spiked necklaces, and the like. Don't look for a grungy little shop in a back alley somewhere though: Hot Topic is another chain store conveniently located in the suburban mall nearest you, right next to Macy's and Lord and Taylor.

Has most of young society rebelled? How else to explain this sudden flock towards alternative culture? Society now caters to the pseudo-alternative crowd, as evidenced by the conversion of MTV from real music television to a mishmash of sound-alike music popular among the 13-21 set.

With this watering-down of alternative culture, it has become harder and harder to shock anyone or gain any notorious press. Marilyn Manson, the press's former whipping boy and scapegoat for music as a cause of violence in society (witness the aftermath of the Columbine shootings), has faded from the

public's view. After donning breasts on his videos, concerts, and CD cover to attract attention, Manson realized that breasts were nothing new to half of society and removed them.

Now Manson announces that, surprisingly, he'd like George W. Bush to become our next president. Why, you ask? "I think that art, and especially music, thrives under conservative rule," Manson said to MTV's Kurt Loder. "I think that Bill Clinton's attempt to be friends with younger people, to come on MTV — it did something to the rebellion barometer. I don't really support Bush, but I hope we get some good, right-wing, Manson-hating people in office so that I can piss them off like I'm supposed to."

Indeed, now that Manson has lost his shock value, it takes someone as extreme as Eminem to raise hell in America. Eminem has gathered more than enough press for his songs about killing his wife and other controversial topics. Even his own mother is suing him for defamation of character.

Eminem has become a strange symbol for the increasingly difficult quest to be different from everyone else, to shock society into paying attention.

Perhaps being truly alternative now means thinking for yourself. Be yourself, no matter what that might be. Dress as punk or as preppy as you like. Don't let society's version of "alternative" control your actions.

Listening to alternative music does not automatically make you cool. The truly cool can think for themselves.



Maintain Our Voting Standards

Michael J. Ring

Over the past two weeks, America has witnessed firsthand the awesome power carried by a single vote. For democracy to prosper, citizens must be active, engaged voters. The nation's democratic institutions should perpetually consider new ideas and means to engage its citizens in the political life of city, state, and nation, and insure that voters are as informed as possible.

Unfortunately, two proposals in front of the Cambridge City Council to extend voting rights would result in a less knowledgeable electorate and violate the unique bonds between citizen and suffrage. While sponsors of proposals seeking to lower the voting age for municipal elections and to allow non-citizens to vote in some municipal elections have noble goals, their proposals would do more harm than good to the democratic system. Both proposals must be rejected.

The City Council is currently floating the idea of lowering the minimum voting age in municipal elections to 16. While the proposal is admirable for its intent to engage young adults in the political process, it is a problematic and dangerous proposal that must be rejected.

There is great sense in fixing the voting age at 18 — the age of high school graduation for the majority of American teens. These new graduates have been exposed to American history, civics, and government through their high school careers.

A successful four-year high school program will mold educated citizens with a keen understanding of the political and electoral process. The majority of high school sophomores, at age 16, just don't have enough knowledge of the system to make an informed vote.

Many 16-year-olds do not have the maturity to be voters. Unfortunately, some high school students will undoubtedly treat voting as a joke. The protests of bitter, whining students over the new Massachusetts Comprehensive Assessment System (MCAS) tests demonstrate that many teens are not yet mature enough to participate in the political process. A group of immature, angry teens could wreak havoc in a close school committee election, sweeping out candidates committed to high standards and true reform in favor of candidates who will oppose MCAS and

pander to the students' selfish, myopic vision. Certainly, many 16-year-olds demonstrate the maturity that should be required of a voter, but undoubtedly many of their peers do not.

Councillors argue that engaging teens in the political process before they leave for college will allow them to become knowledgeable about hometown politics and form a voting habit before leaving for college. Perhaps at one time it was difficult for college students to track the happenings in their hometowns, but as more and more newspapers are establishing Internet sites, obtaining news from home is quick and easy. I, for example, can follow the political happenings in my hometown through the Internet sites of several

Any young voter away at college can easily follow hometown happenings with a little initiative.

newspapers and stay informed of the actions of the selectmen and Town Meeting. Any young voter away at college can easily follow hometown happenings with a little initiative.

A second idea for expanding the franchise, already approved by the City Council, would allow non-citizens to vote in School Committee elections. This idea is even worse than extending suffrage to teens. Voting rights are inextricably linked to citizenship, and allowing non-citizens to vote sets a dangerous precedent that harms the democratic rights of citizens.

Our nation is a nation of immigrants, and over the centuries newcomers to America have breathed vitality and vigor into the American political system. But immigrants have done so by seeking citizenship. The decision to seek naturalized citizenship obligates a person to learn about American history and government, the very things about which every voter should know before picking up a ballot. Gaining citizenship requires a person to show enthusiasm and zeal for the American political process. It requires a new voter to become informed about the institutions he or she will be affecting.

Allowing non-citizens to vote creates the same problem that allowing 16-year-olds to vote would create. Granting the franchise to non-citizens injects a pool of voters who have no obligation to learn about our political institutions into the electorate. Of course, some prospective non-citizen voters would take the initiative to learn about the workings of Cambridge city government, but without any obligation to do so, many non-citizen voters will enter the voting booth ignorant of the process they are now allowed to affect.

But more importantly, extending voting rights to non-citizens violates the sanctity of voting rights for those who are citizens. The franchise is the most fundamental right of an American citizen. It allows us to shape the governmental institutions to which we as citizens are bound. Non-citizens do not share those sacred ties to our history, culture, and tradition, and should not be allowed to overrule the rights of citizens. Extending the vote to non-citizens cheapens the rights of citizens, especially those immigrants who did choose to dedicate the time, effort, and energy to earn United States citizenship.

The citizenship process in the United States is lengthy and imperfect, and certainly needs reform. But allowing non-citizens to vote because of flaws in the citizenship process is not a solution to the problem. Cambridge Mayor Anthony Galluccio is correct in stating that allowing non-citizen voting "is too great a blow to the citizenship principle," and that encouraging activists to pursue citizenship reforms is a more fruitful outlet for their energies.

Fortunately, it is very unlikely either proposal will be implemented. Both proposals would require approval of the General Court to become law, and Beacon Hill is not likely to look favorably upon either proposal.

To guarantee the vibrancy of American democracy, we must always be looking for ways to engage all citizens in the voting process. But we also have an obligation to produce voters as informed as possible of the workings of government, and an obligation to protect the special right of citizens to have the final say in democratic institutions. Unfortunately, the two proposals before the City Council to expand voting rights would violate these two principles. For the sake of our democracy, they must not be enacted.

The Bright Side of Life

Roy Esaki

It's seductively, even delightfully, easy to be a complainer. It seems that there's hardly ever a shortage of faults and frustrations around us. The work is hard, the nights are sleepless, the grading is unfair, the food is bad, the weather is cold, the rooms are crowded, the self-referential irony is unappreciated. Complaining demonstrates our wit, expresses our knowledge of what is better, and even forges a camaraderie amongst woe-begotten students.

Most of the issues which provide us with grievances, however, can also provide us with ample reason to be happy, and complaints should be regularly balanced with more optimistic thoughts. As we enter this Thanksgiving season, I think all of us, especially cynical columnists, could stand to benefit from rejoicing and appreciating the wonderful world we live in, including the very objects of our complaints.

The difficulty of the MIT workload, and its effects on our sleep, sanity, and social life, are favorite topics of conversation. Many of us have wallowed in thinking how tedious a class is, how frustrating the grading policies are, and how absurd the amount of crud is that we have to do by tomorrow. Most of these conditions are inevitable and necessary, however, and we know that neither venting nor sympathy will improve the condition, so there must be some other satisfaction derived in the process of complaining. When we ruminate on how little sleep we got, or relate the sheer difficulty of our trials to each other or to outsiders, it seems that it's with a tinge of pride — pride in our perseverance and our accomplishment.

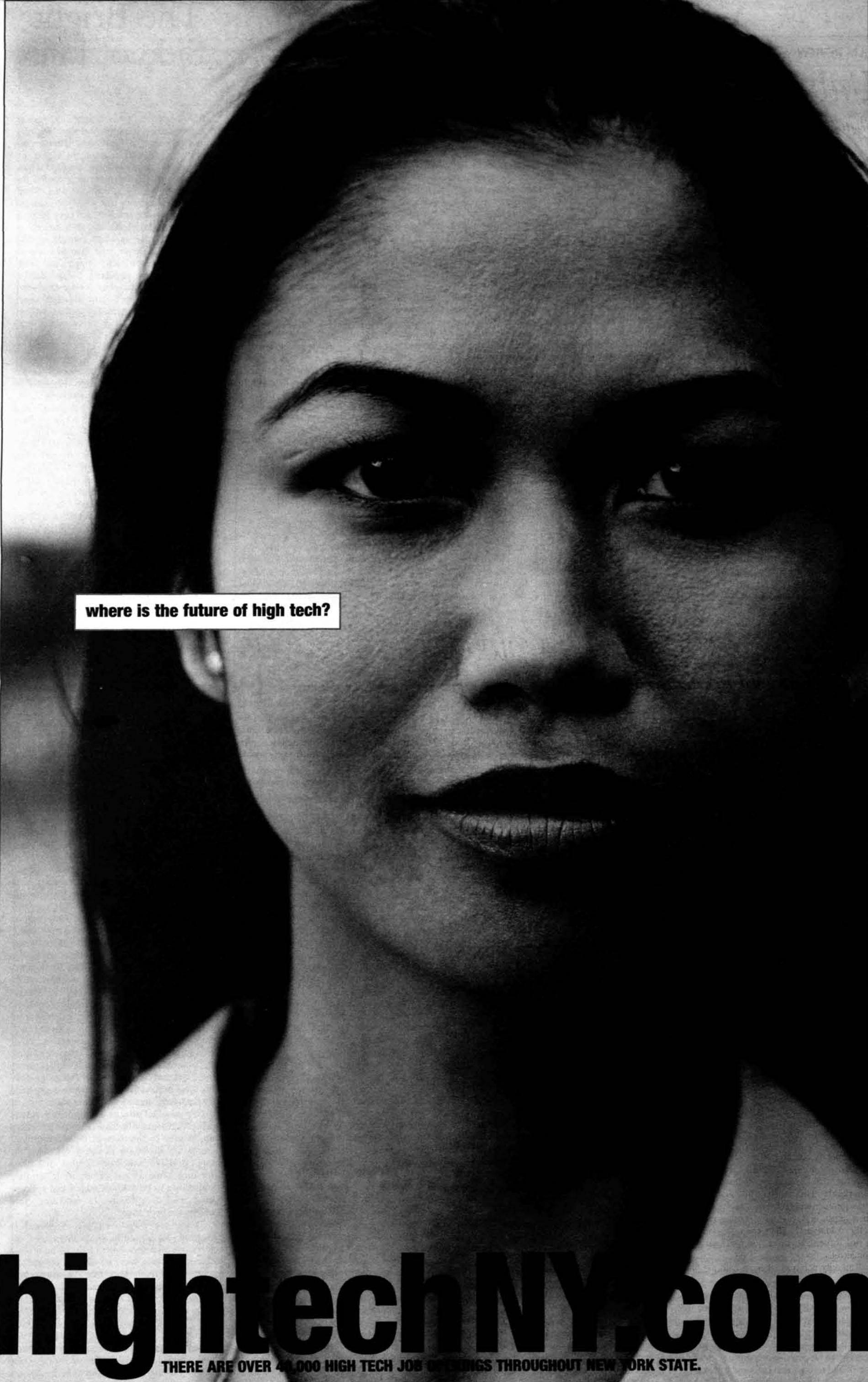
This pride can ultimately bring about true happiness and contentment, and for this we have difficulty to thank. On a less philosophical but nonetheless significant note, continual sleep deprivation makes us immensely thankful for an alarm-clock-free weekend morning; it's wonderful that what we can crave and yearn for so much can actually be attained so easily and cheaply.

Other trivial sources of irritation can also be legitimately viewed in a positive light. Dining options, granted, are expensive and rather unexciting. But our pilgrim forefathers and foremothers spent the better part of their day hunting wild game and harvesting corn. The homeless living in T stations will spend an equal amount of time foraging for discarded chicken sandwiches tonight. When we consider their conditions, being able to reliably and easily buy our choice of reasonably palatable meals or food-substitute is pretty cushy. Similarly, the dorms may be crowded and grungy in places, but with running water, warm air, individual beds, and full bathroom amenities, both *Mayflower* passengers and modern T station residents would surely be overjoyed to have our accommodations. If such people could find rapture in our environment, then surely we students could all be at least reasonably content and happy.

An enumeration of all of the campus debates that incite so many passionate minds would, alas, be quite beyond the current scope and my inclinations. The outcomes of the important campus issues — Pass/No Record, dorm and fraternity citations, and anonymous medical transport — have significant consequences. Granted, they're weighty matters, but there's a healthy discourse, and both sides at least agree on the need to resolve the issue through deliberation and agreement. P/NR won't affect any of us, citations at least follow some semblance of judicious, lawful, proceedings, and students are free to choose to make the issue of medical transport personally moot by not taking the risk in the first place.

No personal attacks are made, no violent protests disrupt life, and no arms are taken up, as may be the wont of more tumultuous campuses elsewhere in the world. That the most divisive issues on campus still allow for such harmony and amiability is certainly something to be acknowledged and appreciated, and disagreements need not yield unhappiness or anger.

Some may say that it's easy enough to compare our station in life to that of the less fortunate and that being able to imagine a worse condition doesn't make the present one any better. That's very true. Thinking about the "poor starving children in Africa" won't make the Brussels sprouts on the plate any more appetizing, though it may stir a desire in us to send the leftovers to the starving children. But if there's nothing that can be done about an inevitable or frustrating condition, and if things could be worse, we owe it to ourselves and the less fortunate to be happy, and to always look on the bright side of life.



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THE ARTS

FILM REVIEW ★★

Unbreakable

Shyamalan Breaks Out a Genre-Defying Hit

By Vladimir Zelevinsky

STAFF WRITER

Written and directed by M. Night Shyamalan
Starring Bruce Willis, Samuel L. Jackson,
Robin Wright Penn, Spencer Treat Clark
Rated PG-13 for mature thematic elements

Viewer, beware: the plethora of similarities between *Unbreakable* and *The Sixth Sense* is highly misleading. Yes, both movies were written and directed by M. Night Shyamalan; both feature Bruce Willis in the lead; the composer and production designer are the same; and the visuals, carefully composed slate-colored compositions, are similar. There is one difference, though, and it is crucial. While *The Sixth Sense* was really a character drama pretending to be a supernatural thriller, *Unbreakable* is something quite different pretending to be a character drama. What this something different is, I cannot tell you, since this is the biggest mystery of *Unbreakable* — not the plot twists, not the hidden character connections, but the genre of the movie.

This fact, naturally, does not allow for a very in-depth review, since reviewing a movie without disclosing its genre is somewhat problematic. Therefore, I have to limit myself to making a few unconnected observations about *Unbreakable*.

The most remarkable thing about this movie is its narrative drive: it is never less than completely absorbing; the reliance on tried and tired clichés in Hollywood is so rampant that it feels almost as a revelation to come across a movie where you never quite know what will happen next; and Shyamalan is gauche enough to tease

the audience, having one character, speaking about some comic book, say that "this one has a surprise ending." Truth be told, the very ending is not that surprising (there are plenty of relatively clear clues, and some of them are not very well integrated into the screenplay) — but there are plenty narrative curveballs thrown throughout.

Unbreakable also happens to be very funny for most of its running time (a couple of rather dark sequences notably excepted: the violence is kept at a minimum, but the intensity is rather high), since it does not quite take its own genre seriously; at times, it is a homage, and at times it is clearly a parody, albeit a wry, droll one.

It also happens to be exceedingly well directed, proving that Shyamalan's Oscar nomination was not a fluke. *Unbreakable* is understated — and, at the same time, almost a show-off in its visual inventiveness. Witness, for example, the opening shot: an impossible repeated pan between a scene and its reflection in the mirror, camera invisible in both; the next shot (an extended scene on the train) is almost equally impressive. Shyamalan's insistence of filming most action scenes in one single unbroken take pays off handsomely, adding tension and you-are-there immediacy. Not that he shuns editing: the scene where the protagonist descends into a huge hall full of people for a



FRANK MASI — TOUCHSTONE PICTURES
Bruce Willis, starring as a survivor of a catastrophic train wreck, searches for his purpose in life with the help of Samuel L. Jackson.

rendezvous with destiny is very well edited, with subtle changes of lighting, sound effects, a propulsive musical score, and a brief slow-versus-fast motion.

On the downside, of course, we have the fact that this is a Bruce Willis film, and here Willis, for the most time, is in his monotonous leading man mode (as opposed to his vastly superior quirky character actor mode, as in, say, *Pulp Fiction*). Despite the fact that he is on the screen in almost every shot, Willis is used more as a physical presence (throbbing veins on the forehead, square chin protruding from the hood of a rain slicker, etc.) than as a real actor. Fortunately, Samuel L. Jackson is on hand to pick up

the slack; he is, as almost always, electrifying. Robin Wright, as Willis's character's wife, is good (and I wish her subplot, about recapturing love that is perceptibly fading away, was bigger); and all I can say about Spencer Treat Clark, playing the son, is that he's no Haley Joel Osment.

The rest of the movie is a curious contradiction: the high drama, complete with fine character details and psychological incisiveness, used in service of a low, populist genre. If *Unbreakable* took itself seriously, it would have been in danger of feeling tiresome. Fortunately, it is — mostly — light and inventive, and a whole lot of fun to follow it wherever it leads.

ALBUM REVIEW

Copenhagen: The Complete Play on 2 CDs

Original Broadway Cast Recording

By Seth Bisen-Hersh

STAFF WRITER

Nowadays, you don't have to pay the outrageous price of a Broadway play to experience it. Some of them are available on compact disc. You can buy the disc for less than half the price of seeing the show; plus you can listen to it over and over again. Now, of course, listening to a play, you lose some aspects of the production. You cannot see the actors' expressions. You cannot see the lights or the set. And most of all, it is much harder to concentrate on a play when you are in your room and know you have an incredible amount of work to do for class. However, if you think of it as a radio play or an audio book, then these aspects' importance fade away as you listen.

I recently received a copy of *Copenhagen*. Written by Michael Frayn and directed by Michael Blakemore, *Copenhagen* won the Tony Award for Best Play last June. The play attempts to recreate a meeting of two famous, Jewish physicists, Bohr (Philip Bosco) and Heisenberg (Michael Cumpsty), during World War II in Copenhagen. Throughout the course of the play, they and Bohr's wife Margrethe (Blair Brown) discuss theoretical physics and politics. They delve into ethical decisions about their work leading to the development of bombs. They talk about European politics. They examine their mentor/protégé relationship. The line between simply discovering elements' secrets and using those secrets to develop atomic bombs is debated. It is an extremely well written play that really makes the listener think.

By merely listening to the play rather than experiencing it on a stage, a lot is missed. It is, however, still enjoyable. All three actors are remarkable. Their inflections and emotions come through with full force on the recording. Their angst, hurt, and pain come through perfectly. Additionally, their chemistry comes out in full force. The three work off each other wonderfully.

The only complaint I have with the play is

its lack of music. There is none, whatsoever. It would have been much nicer if there was perhaps just a tiny bit of background music. It is sorely missed, especially at the beginning and the end of each act, where it would be nice to have some song from the thirties playing. There

actually aren't any sound effects at all. Thus, the play is just words, words, and more words. The verbosity is a little overwhelming when you are not actually in the theatre totally engrossed by it.

I would highly recommend *Copenhagen* to

any physics major, especially to those who enjoy theatre. It is an amazing look into the intersection of physics, ethics and politics. The recording quality is outstanding, as are the actors. *Copenhagen* is available at <<http://www.fynsworthalley.com>>.



WENDY GU — THE TECH
The Cypress String Quartet performed a program of works by Haydn, Bartok, and Ravel this past Saturday in Kresge.

Call Nightline 3-8800

FOOD REVIEW

The Essential Vegetarian

Avoiding Meat during the Thanksgiving Holiday

By Katie Jeffreys

FEATURES EDITOR

Thanksgiving is once again upon us. The holiday of plenty is often awkward for vegetarians, who find themselves with a plate either half empty or filled with high-carbohydrate foods.

As a vegetarian daughter in a meat-and-potato family, Thanksgiving was always the holiday during which my vegetarianism became most noticeable. Family members I have not seen in a while note the absence of poultry on my plate and question my reasons. This makes for good dinner conversation (what better time to tell someone about the impact of meat production on animal rights and the environment than when they are eating it?), but the topic can get boring.

As a result of all this, I have developed tastes for many different fall flavors, including pumpkin, squash, sweet potatoes, etc.

In addition to traditional vegetables, there are many soy-based products intended to give vegetarians an appropriate choice for the Thanksgiving table. The University Park Star Market, Wild Harvest (Mt. Auburn St.) and Bread and Circus all sell Tofurky meals. The refrigerated or frozen "feasts" include not only the vegetarian stuffing-filled tofu-and-wheat-gluten "turkey," but also tempeh

drumsticks, "giblet" gravy, and two WishStixs made from Tofurky Jerky.

Oregon based Turtle Island Foods, Inc. has sold Tofurky since 1995 to high acclaim. The texture and color are much like real turkey. Plus, preparation time is much more quick, only forty minutes. The Tofurky Feast feeds four adults.

If animal rights are a concern to you, as a reason for being vegetarian or just in general, you may be interested to know that it is possible to support abandoned or abused animals from stockyards, factory farms, and slaughterhouses. Much like needy children, the animals can be sponsored (for just pennies a day) or adopted (of course adoption of livestock would be against the MIT pet policy).

The sponsored animals live at the "Farm Sanctuaries" located in New York and California. They have a special campaign during Thanksgiving which generates funding to pay for the food for turkeys at the Sanctuary. For more information visit <http://www.farmsanctuary.org/adopt/sponsor.htm>

This week's recipe is appropriate to serve at Thanksgiving dinner as a high-protein alternative to Turkey. Soups are surprisingly easy to make, although this one takes some advanced preparation. As always, feel free to e-mail me with holiday wishes or any feedback (seriously people, does anyone read this?) at veggie@the-tech.mit.edu. Finally, have a happy, relaxing, meat-free Thanksgiving.

Acorn Soup

1 acorn squash (about the size of a large softball), scrubbed on outside and cut into fourths (unpeeled)
1/2 cup dried white beans
2 stalks celery, chopped
1 cup onion, chopped
3 cloves garlic, minced
Vegetable bouillon / broth (dry, enough for two cups liquid broth)
Pepper
Parsley sprigs and carrot curls for garnish

Soak beans overnight.

Rinse beans and put in large pot with 3 cups water. Add celery, onion, garlic, and bouillon, bring to boil, and then turn down to low (cover pot). Fill another large pot with water and bring to a boil.

Put the acorn squash in the boiling water and boil for about 10-15 minutes or until a fork poked into the inside feels like poking a well-done mashed potato. Remove the squash and set aside to cool.

Once the squash is cool enough to handle, scoop out the inside and purée in a blender or food processor. After the squash is puréed, add it to the bean mixture. Finish cooking soup so that an hour has passed from when the beans started cooking.

If the soup is too watery for your taste, cook without the lid on for a while, or purée about a third of the batch (beans, onions, celery, garlic and all) and then add the puréed ingredients back to the original batch.

Season to taste with pepper. Garnish with a sprig of parsley and a carrot curl. Serves 3.

CONCERT REVIEW

The MIT Muses

A Classy Act

By Fred Choi

STAFF WRITER

The MIT Muses' fall concert, held in 6-120 this past Friday, November 17, 2000, certainly inspired the respect and admiration of all who attended. Eye-catching in red and black, the members of MIT's all-female a cappella group were poised and confident throughout the evening. They performed their highly enjoyable ten-song set with skill, ease, and grace, along with occasional humour and sly, conspiring winks.

The fall concert opened with five songs from the Crosbys, an all-male a cappella guest group from Binghamton University in New York. The Crosbys were full of rambunctious energy and good-humoured fun. Their opening song, Electric Light Orchestra's "Don't Bring Me Down," was a hilariously choreographed showpiece that featured amusing shifts between sections and strong vocals by Jeremy Honig. Their final song, "I'm a Man" was in a similar light-hearted vein and included crowd-pleasing references to such classics as *Spider-Man* and *The Addams Family*.

One of the definite highlights of their set was "All for Leyna" (originally recorded by Billy Joel), made memorable by the hyper-emotive antics of its rock-out soloist Gabe Lander. Rounding out the set was a fantastic version of Shai's "If I Ever Fall in Love," with Chris Sheppard providing impressive vocals on the solo, and the surprisingly moving performance of Mariah Carey's "Against All Odds" with solo by Scott Eckers.

After a brief pause after the Crosbys' performance, the Muses took the stage. The group easily surmounted the difficulties of following an all-male group, which is naturally louder and more resonant, by opening with "I've Committed Murder" by Macy Gray. The song was energetic and full of character with featured soloist Toni Ferreira '04 and backup singers Anastasia Rodriguez '04 and Priscilla del Castillo '04. The trio avoided singing the somewhat morbid song with an aggressive attitude, instead conveying charming "Who me?" mock-innocence to accompany their well-executed harmonies. The song was one of the few of the evening that featured choreography, which was minimal yet effective.

Unsurprisingly, many of the highlights of the concert were songs which had been selected by the group to be performed at GBIS, the showcase of MIT's a cappella groups which occurred last month in Kresge. Among these was "I Can't Make You Love Me" (Bonnie Raitt), an expressive performance coupled with a strong arrangement by the backing ensemble. Nina Heinrich '02 gave an emotionally evocative and vocally powerful solo performance. In addition, the more upbeat "Dreams" (Fleetwood Mac) was similarly

The evening showed audiences that the Muses are definitely a strong a cappella group on campus.

Ending the concert was their now-classic rendition of "The Thong Song (Muses Style)" (Sisqo) with a rockin' arrangement and fantastic booty-shaking solos by Gloria Choi '03 and Toni Ferreira. It was great to see the group drop their almost stand-offish elegance and really loosen up, even more so than they did in "There You Go." In "The Thong Song (Muses Style)" the group displayed more of the raucous fun of groups like the Binghamton Crosbys, which consequently received an enthusiastic response from the audience. The song was also refreshing in that it contributed to the amount of variety among their songs, as the group tends to focus on songs by introspective female singer-songwriters.

The evening showed audiences that the Muses are definitely a strong *a cappella* group on campus. With creative arrangements, effective percussionists (such as Eileen Kelly '01), and skilled solos (such as senior Cathy Gutierrez's kick-ass performance on "Kind and Generous" by Natalie Merchant), the group has succeeded in capturing all the great elements of a *cappella* singing. In addition, the concert demonstrated that the group, while perhaps most comfortable in performing songs by female singer-songwriters, can still spice things up with some attitude and humour through songs from different genres.

The Muses seem to have grown much since last year and with so many new members this year it will be fascinating to watch them improve even more in future semesters. Hopefully, we won't have to wait long for their forthcoming CD, due out next semester, which will no doubt prove to be one of their best recordings to date.

CONCERT REVIEW

Gunther Schuller's 75th Birthday Concert

A Star-Studded Performance

By Guan-Jong Chen

STAFF WRITER

Last Saturday, the MIT Wind Ensemble, MIT Chamber Society, MIT Jazz Chamber Orchestra, and a few guest musicians presented a concert celebrating the 75th birthday of renowned musician and composer Gunther Schuller. In all respects, the concert was very special because all the works presented were composed by Schuller and the caliber of the musicianship at the concert was extremely high.

Schuller had an amazing career as a composer, conductor, educator, historian, and music advocate. Schuller's works have been premiered by numerous musical groups around the world and recognized with many prestigious awards, such as the Pulitzer Prize and the MacArthur Genius Award. His works represent both the music of post-war jazz and 20th century American music. The concert's program included *Music for Young People: Five Characteristic Pieces* for string quartet, violin concerto *Song and Dance*, *Sonata for Alto Saxophone and Piano*, *Blue Dawn into White Heat* for wind ensemble, and various other pieces from the guest musicians.

Music for Young People: Five Characteristic Pieces was the first piece that was performed in the concert. It is a quartet for violin, cello, flute, and piano. Four performers from the MIT Chamber Music Society

played in this quartet: Margy Glasner G on flute; Laurel Smith G on violin; Alan deLispinasse on cello; and Tilman Bauer G on piano. The musical piece is comprised of five movements: *The Thinker*, *The Fiddler*, *The Swan*, *The Ghost*, and *The Clown*. The musicians did a wonderful job. It was a flawless performance. Also, each movement truly reflects the character that it is describing. In *The Fiddler* and *The Ghost*, many special effects involving both the musicians and instruments were applied, such as snapping of the fingers and tapping on the instruments. Through these effects, unique sounds were produced, which made for a vivid portrayal of the characters in the movements. From just this piece of music, it is not difficult to see the brilliance and the genius of Gunther Schuller.

After the performance by the quartet from the MIT Chamber Music Society, guest artist and Gunther's old colleague, Ran

The most memorable part of the evening for me was not just listening to the music but also when the audience, who were not a part of MIT, started to express their amazement at the high level of musicianship here.

Throughout the rest of the evening, the MIT Jazz Chamber Orchestra and guest artists Kenneth Radnofsky, John McDonald, Ricky Ford, Bruce Gertz, Joe Hunt, and Sue-Ellen Hershman-Tcherepkin all played music composed by Schuller on stage. The concert ended with a standing ovation for both Gunther Schuller and MIT as the MIT Wind Ensemble, directed by Frederick Harris, finished playing *Blue Dawn into White Heat* with the power and dignity that the music of Schuller deserves.

As an MIT student, I was truly privileged to hear a wide range of Schuller's music presented by so many gifted musicians. However, the most memorable part of the evening for me was not just listening to the music but also when the audience, who were not a part of MIT, started to express their amazement at the high level of musicianship here. Overall, it was a fantastic concert for both Gunther Schuller and MIT.

FILM REVIEW ★★

102 Dalmatians*Cruella's Back With a Vengeance*

By Devdoot Majumdar

STAFF WRITER

Directed by Kevin Lima

Written by Kristin Buckley

Based on a novel by Dodie Smith

Starring Glenn Close, Ioan Gruffudd, Alice Evans, Tim McInnerny, and Gérard Depardieu

Rated G

There are those rare moments in life, further rarified at the Institute, that devolve us to our former selves. They're those moments of unadulterated, authentic, childish, without-the-least-bit-of-cynicism glee. And sitting in that theatre with hundreds of seven year-olds, laughing uproariously at Disney bathroom humor and Disney romance and Disney "comedy," made for one of those moments where you can just enjoy the sarcasm and the antics.

For a college audience, the movie can only be enjoyed in this quasi-vicarious, slightly devolved state — *102 Dalmatians* was never chalked up to be anything more than an matinee, a let's-go-to-the-movies-mom arrangement. And so, with wild melodrama from Glenn Close, the *Parent Trap*-esque corny romance, and more physical humor than an episode of *I Love Lucy*, we have the newest Disney film.

The plot is as follows. Cruella De Vil (Close) — yes, the name's novelty has worn off a tad — is introduced as an ex-convict, having recently finished her time in prison for dalmatian-napping. She is released with the stipulation that all of her fortune (\$8 million) would be handed over to a local kennel if she attempts dog-napping yet again. The kennel is owned by a guileless idiot named Kevin (Ioan Gruffudd), who is on flirtatious terms with Cloe (Alice Evans). Yes, already we see the beginnings of a perfect Disney story!

It must be said that Cruella is a fashion designer. She makes fur coats from dogs — it's a sick hobby of hers. So now, on her

newest escapade as a newly-released ex-con, she is on a quest to make the ultimate fur coat, one that requires a grand total of 102 dalmatians. It is a Disney movie, after all.

Even better: she decides not to breed the dogs or to buy them, but to steal them. Cruella employs the gawky Monsieur Le Pelt (Gérard Depardieu) and her henchman Alonso (Tim McInnerny) to steal the dogs from all the dalmatian-owning public. And so it comes back full circle, as Cloe is the owner of about a dozen dalmatians.

Sound oddly reminiscent? That's because Disney had the foresight and business acumen to make a trip to the copy machine with the script of 1996's *101 Dalmatians* in hand and alter the title slightly for this 2000 release (re-release)?

The differences: now, she's going to make the "ultimate" fur coat whereas before she was just making regular fur coats. Though both female protagonists were blondes, the 1996 version (Joely Richardson) was far better looking. The names of characters were changed for legal reasons, as today's Kevin and Cloe are 1996's Roger and Anita.

But so what if the plots are basically identical? Unless you're the minivan momma taking six kids to see the movie while you are overwhelmed with boredom, you don't really care — trust me.

It's the comedy — the physical humor —

In *102 Dalmatians*, Cruella De Vil (Glenn Close) has paid her debt to society and is deemed by the parole committee to be rehabilitated from her former predatory inclination for all things made of fur. In fact, she appears devoted to the animals she once perceived as potential fashion apparel.

that's enjoyable about this film. It's the fact that the director actually got a dozen dogs to push buttons and turn a TV on and pop in (what else?) Disney's *Lady and the Tramp* into the VCR. It's Cruella's sinfully sophisticated demeanor and her five inches of makeup that make this move so great to watch.

It's all about enjoying things in the simple, unadulterated, Disney way. Sure, it's contrived and artificial and a wallet-clamp, but it's fun nonetheless.

There's a hilarious car scene in the film where Cruella, being pursued by Kevin and Cloe and a bevy of dogs, ends up screeching through a one-way street, going the wrong way. Being told "You're going the wrong way," she responds, "No, they're going the wrong way!"

Moreover, Close's portrayal of Cruella

De Vil is a bit transparent — the acting is soap opera grade. In fact, all of the acting is soap opera quality, and I suppose it's meant to be that way. There are no grand performances by anyone, but the majestically evil aura Close gave to her character Cruella quite readily inspired the child in me to hate her much like I once hated David Bowie in *Labyrinth*. *102 Dalmatians* is certainly not an emotional rollercoaster, but it's a fun, childish Disney version of one.

This film is nothing more than a petty moneymaker to Disney, and quite a blatant assumption by Disney that minivan mommas are stupid enough to pay for the same film four years down the line. Regardless, the humor is the kind I remember as a kid watching Sebastian in *The Little Mermaid* or the genie in *Aladdin*, and truth be told, I enjoyed the regression.

BOOK REVIEW

Did Adam and Eve Have Navels?*A Loaded Question*

By Izzat Jarudi

STAFF WRITER

Written by Martin Gardner

Published by W.W. Norton & Company

\$26.95

It is comforting to know that there are at least some journalists today spending time and effort debunking, instead of encouraging, pseudoscience in their articles.

Among those few mavericks is the science journalist Martin Gardner who in his latest book, *Did Adam and Eve Have Navels?*, attacks everything from reflexology and urine therapy to Creationism and Freud's flawed theory of dreams. His book is a collection of reprints from his column *Notes of a Fringe Watcher*, which appears regularly in *Skeptical Inquirer*, the "official organ" of the Committee for the Scientific Investigation of Claims of the Paranormal (CSICOP). This is Gardner's fifth anthology on bogus science, all of them books with which he doesn't "expect ... to alter minds set in concrete, but if occasionally they help an open-minded reader to discard a crazy belief, they may do more than simply provide entertainment and laughter for skeptics."

Reflecting that purpose outlined in the introduction, the first article in Gardner's latest collection begins with the question of the title: "If you ever find yourself in the company of a fundamentalist, much pleasant argumentation can result if you ask him or her a simple question: Did Adam and Eve have belly buttons?" It seems innocuous enough, but, as Gardner cleverly explains, the implications of such questions are far from trivial: "If Adam and Eve did not have navels, then they were not perfect human beings. On the other hand, if they had navels, then the navels would imply a birth they never experienced." It's a fitting opening to the subject of the rest of the essay and the following article: "Evolution vs. Creationism."

The remaining twenty-six articles are also organized by subject matter into sec-

tions on astronomy, physics, medical matters, psychology, social science, UFOs, and religion. Yet not all of the fringe science that Gardner discusses is pseudoscience. Gardner also examines topics like David Bohm's pilot-wave controversial theory of quantum mechanics, which is identical with standard quantum mechanics in its predictions, but interprets quantum phenomena differently.

In another article, Gardner considers the growing minority of modern anthropologists who argue that cannibalism is a myth, that "there is not now, nor has there ever been, a culture that routinely eats its dead, or that kills and devours its enemies." The evidence for this latest theory is based on the lack of evidence for the orthodox view: "The curious thing about the vast literature on cannibalism is the absence of firsthand accounts. Anthropologists never actually see a human-fleshing eating ritual."

Showing his disapproval is not limited to ufologists, numerologists, and Scientologists, Gardner also writes about the dubious beliefs of some of history's most famous scientists. He devotes two articles in his book for reporting "Thomas Edison, Paranormalist" and "Isaac Newton, Alchemist and Fundamentalist." In his article on Newton, Gardner explains how "for a large part of his life Newton's time and energy were devoted to fruitless alchemy experiments and efforts to interpret Biblical prophecy." Gardner then continues to lament that "his handwritten manuscripts on those topics far exceed his writings about physics It is sad to envision the discoveries in mathematics and physics Newton might have made if his great intellect had not been diverted by such bizarre speculations."

Considering the regrettable influence bogus science can have even on the greatest minds, it is no wonder that Gardner "makes no apologies for being a debunker" and believes "it is the duty of both scientists and science writers to keep exposing

the errors of bad science." As a result, his writing is instructive as well as entertaining on an impressive array of topics. Although occasionally his essays deteriorate into a detailed list of references, it seems to

emphasize his expertise — Gardner's commentary is consistently incisive and engaging. *Did Adam and Eve Have Navels?* offers an important lesson, even to us scientists at MIT, in evaluating fringe science.



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AUTHOR OF THE ANNOTATED ALICE



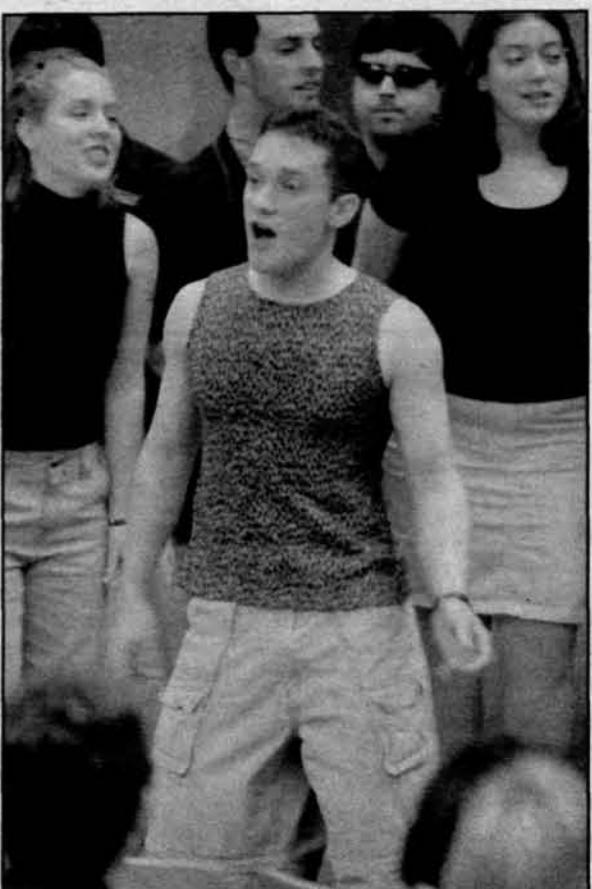


AARON D. MIHALIK - THE TECH

The Chorallaries debuted their new repertoire during their annual Fall Concert last Friday. Many of the songs will appear on their new album, to be released in April. The Tufts Amalgamates opened for the Chorallaries.

(above) The chorus strikes a pose as Bo S. Kim '04 performs "Breathless" by The Corrs.

(right) Joseph A. Cirello '01 imitates a Backstreet Boy in the Chorallaries arrangement of "The One."



MIT Department of FACILITIES

CAMPUS CONSTRUCTION UPDATE

LIFE SAFETY

Installation has begun in Amherst Alley on a fire protection water pipe from Burton Connor to Baker House. Work will continue for several weeks and will disrupt daytime vehicular traffic. Excavation of a trench will cause noise, vibration and some dust.

NW30 (GRADUATE RESIDENCE)

Pile installation during the next few weeks will cause noise disruption to the surrounding area. Project completion: August 2001.

STATA CENTER

Drilling of holes for tiebacks will cause noise and vibration. Soil excavation may produce a sulfur odor due to organic material in the soil. Truck traffic could cause delays on Vassar and Main Streets. Project completion: Fall 2003.

AMES AND AMHERST STREETS

Utility relocation work will disrupt both vehicular and pedestrian traffic through the end of the year. The work is part of the Media Lab expansion. Project completion: December 2003.

MASSACHUSETTS AVENUE

Excavation of a fire protection main will close part of the sidewalk in front of Building 9 and affect the service road at W20. Work will take place in the evenings and on weekends.

SIMMONS HALL

Excavation of soil during the next two months will cause dust and trucks removing the material may impact traffic. Project completion: August 2002.

This information provided by the MIT Department of Facilities:
web.mit.edu/facilities/www/construction/

DANCE REVIEW

Moving With Movements

The Movements in Time Fall Preview Event

By Bess Rouse

On Sunday, Movements in Time Dance Company presented an afternoon of performances by various MIT dance groups that included Mocha Moves, Groove Phi Groove, the African Student's Association's Gumboot Dance, and Praisedance, as well as Movements in Time.

Paul Njoroge G and Luwam Semere '01, the MCs of the event, guided the audience through the different dance styles that ranged from hip-hop to liturgical dance.

The first piece, "Spider," performed by Movements in Time, began a theme which would continue throughout the program: stomping. In crab walking position (imitating spiders), twenty or so dancers stomped on the ground with their hands and feet to the music of Jay Z. As the piece progressed, different groups of dancers chased across the stage en masse. Performing in Big Kresge allowed space for all the dancers to move freely — the dancers were fortunate since most spaces at MIT are not so accommodating.

Mocha Moves, a group which primarily performs at MIT basketball games, was next on the program. Stripping off their white oxford shirts and ties, these women performed the sexiest dance of the afternoon (Paul, the MC, could not quite get over it). The hip-hop style gave way to a cheering section in which the women hand-clapped around and on their own bodies, and the piece concluded with a single woman lying sprawled on the floor.

"Ghetto Butterflies" was one of the lyrical pieces that the Movement in Time dancers performed. Set to "Field Songs" by Fertile Ground, this piece had fewer dancers than the first. Therefore it was easier to watch the actual movements of the dancers, instead of watching the movement of the group as was the case in the first piece. Later in the program, the group performed another lyrical piece to the music of Sade in "Pearls."

Praisedance, a Christian dance group, danced two spiritual pieces in which the women

wore long black dresses. The dim lighting emphasized the slow deliberate movements of kneeling as if in prayer and arms upraised as if pointing to heaven. Much of the movement was in unison and the group worked well together.

Highlighting the afternoon were the step/stomp pieces performed by Groove Phi Groove and the African Student's Association. Both of these groups defined synchronicity — staying perfectly in time without the use of music. The two men of Groove Phi Groove used their bodies and the floor to produce intricate rhythmic patterns, providing for an aural sensory as well as visual.

Members of the African Student Association performed the Gumboot dance of South Africa in the form of a comical skit. Gold miners, from which the dance originates, used the sounds of slapping their bodies, clapping their hands, and stomping their boots to ease the burden of working and the repressive regime. It was also used in demonstrations against apartheid. In the skit one of the women played a sort of drill sergeant who led the rest of the group to dance. After she left, the group kicked back to the music of a boom box and drank Coca-Cola. The drill sergeant returned again to lead the group in a dance to the words "Coca Cola." Unlike Groove Phi Groove, these dancers also chanted/called as part of the music of their dance.

The show closed with another large group piece, "Count on Me," danced by Movements in Time. The piece, set to music from the motion picture *Waiting to Exhale*, emphasized the power of friendship among women. The women sat in circles and embraced one another several times. Men entered the piece only to partner the women. In particular, a little girl captured the hearts of the audience as she was raised in an overhead lift by one of the men.

All of the pieces in the program varied in style, but what connected them was the sense of enthusiasm in the dancers and the MCs. Despite being an advertised amateur dance group, Movements in Time presented a show filled with energy.

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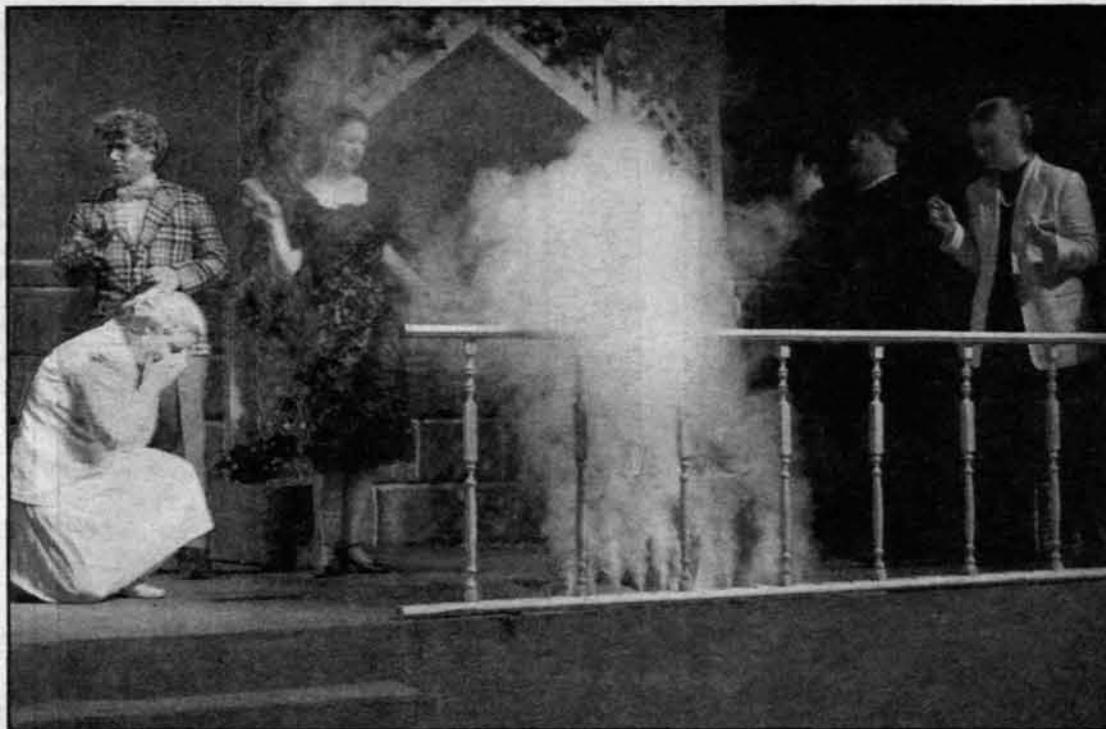
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JAMES CAMP—THE TECH

The Sorcerer's magic comes to an end in a burst of fire and brimstone.

MUSICAL REVIEW

The Sorcerer

A Wicked Good Time

By Amy L. Meadows

STAFF WRITER

Directed by Brian Bermack '95
Written by W.S. Gilbert and Arthur Sullivan
Produced by Robert Morrison '96
Music directed by Alan Yost
Choreographed by Holly Harrington
Costumes designed by Sarah Ellis and Felix Rivera '02
Set designed by Jean Kanjanavaikoon '02
With Brendan O'Brine, Anne Rhodes, Jonathan Weinstein G, Evan Xenakis, Randy Kestin, David Michael Daly, Mary A. Finn '81 and many others
More information available at <http://www.JWWells.com>

What do you get when you mix love and magic? You either have bliss or chaos. MIT Gilbert and Sullivan Players' *The Sorcerer*, playing this past weekend in La Sala de Puerto Rico, examined the chaos of mismatched love. The rich but witless Alexis (Bill O'Brine) has a vision (preached to teamsters, lunatic asylums, and technical institutes) that the joy of marriage shall overrule all earthly unhappiness. Practicing what he's preached, Alexis is recently betrothed to the beautiful Aline (Anne Rhodes). At his betrothal ceremony, he plots the final realization of his vision: to bring the joy of marriage to the entire town. Alexis calls in the old family sorcerer, Jonathan Wellington Wells (Jonathan Weinstein G) to concoct the

perfect love potion.

Pulled from its Victorian setting, *The Sorcerer* took place in modern times. J.W. Wells had his own website and even a PowerPoint presentation for his services. Sometimes changing a play's setting can be construed as egocentric on the part of the director or just confusing for the audience, but the change was well done. The traditional parts were kept traditional and the updated parts were funny and jived with the rest of the play. For example, even J.W. Wells himself has to call on the eternal forces of evil for his real powers.

The play's set was very detailed, helping to make the transition between time periods. The sky was painted blue, real street lamps marked the night/day transition, and the whole set was enclosed by what looked like individually painted stones. Even when J.W. Wells was calling on the force of darkness to help him make the love potion and the set was blanketed in darkness, the details still brought out important elements of the plot. Lightening struck when the sorcerer mixed the potion, and blacklights illuminated the sprites from the underworld.

Although most of the musical's numbers involved the whole chorus, Anne Rhodes, as Aline, stood out from the rest. With only a few solos, Rhodes proved to have the most confident and powerful voice in the production. Unwilling to yield

wholly to her fiancé's plans, she deliberately sings of her concerns and thoughts about the mayhem Alexis has caused. Not so much a hopeless romantic as a thoughtful pragmatist, her character communicates the potential downfalls of Alexis' plans before they come about.

As the comic element in the play, Jonathan Weinstein G plays (literally) the devil's advocate. Partially assuaging Aline's fears and playing off of Alexis's hopes, J.W. Wells brings the love potion (philter) into existence, wreaking havoc on the town. Jonathan Weinstein G makes his mark in the play by being funny and idiosyncratic. As the only person not from the village, he stands out. As the only modernized character, he seems to bring the modern world into the quaint little town. The sorcerous world's version of a slick car salesman, Jonathan Weinstein sings an "Incantation," and sells the potion as quick as he can.

The best musical numbers didn't involve the whole cast, but instead only the main characters. "Welcome Joy," sung by Randi Kestin and Evan Xenakis, alternated between slow (the characters' outward appearance) and fast (the characters' inward sentiments) and was a playful, spirited number. One of the best moments in the play was the combination of the three main characters, Bill O'Brine, Jonathan Weinstein, and Anne Rhodes, when they begin to see the effect of the love potion on the villagers. "'Tis Twelve, I Think" incorporated the strongest singers with the main comic elements of the play.

Overall, *The Sorcerer* combined modern and traditional elements to an outstanding effect. The play was memorable because of its main characters as well as its details. Besides, watching the mayhem sure is fun.



JAMES CAMP—THE TECH

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COMICS - FUN PAGES

by Jennifer DiMase



Down with Science



ALISON WONG



INSTITUTE MADNESS!

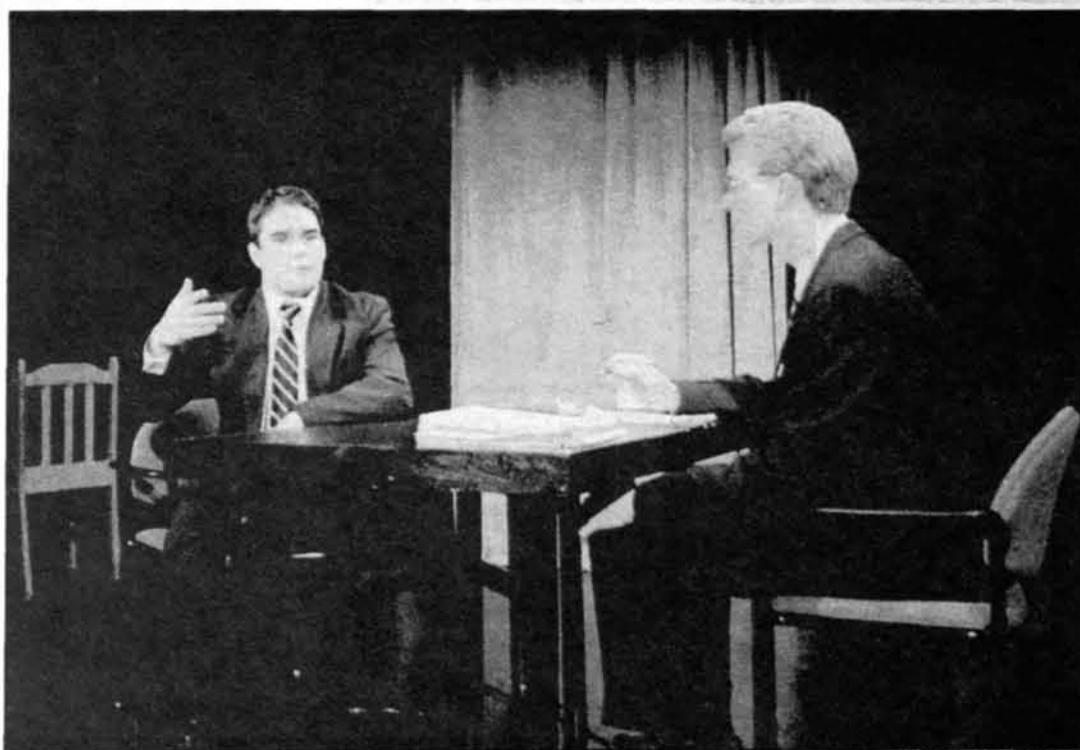


Subject: Fun With Clip Art
From: Aaron Isaksen



Hi Mom! I'm having a good time at MIT. My computer classes are fun, although no one ever takes a shower. My lab partners always have bad breath. I found semen all over one of the keyboards in the computer lab. Other than that, things are good.

Love, Aaron



MIGUEL CALLES—THE TECH

Steve (David Crow '01, left) is doing an excellent job of convincing an interviewer (Nicholas White '03) of why he should get the job in *Playing to Win*, a one-act play by Damian Isla G.

THEATER REVIEW

Dramashop One Acts

Students Deliver Exquisitely from Start to Finish

By Dan Katz
STAFF WRITER

Normally when viewing student productions, one looks at the acting and technical aspects as the primary challenges, since the directors and the writers are professionals and must know what they're doing. This makes Dramashop's annual student-directed, student-written one-acts a more challenging night of theater to watch; one never knows whether they're supposed to be studying the actors (many of which are often performing for the first time), assessing the direction, or observing the plays themselves. Inevitably, the best strategy is to appreciate that the entire production is a team effort from students working without (much of) a net, and that the best people to root for are the whole team.

The Reception

Directed by Edmund Golaski G
Written by Erin Lavik G
Starring Andi Davis '01, Jen DiMase '01, Max Goldman '04, Ryan Kershner G, Barika Poole '01, Abby Spinak '01, Elliot Vasquez '04

The cast of graduate student Erin Lavik's *The Reception*, directed by Edmund Golaski G, opened the evening before their show even began, as Andi Davis '01 and Max Goldman '04 walked onstage and assumed their characters of jaded wedding guest and waiter about ten minutes before the play actually began. As the other guests arrived at the "singles table" one by one, it became clear that the play's major conflict was the characters' differing attitudes toward the wedding: Davis's active resentment, Barika Poole '01's unyielding enthusiasm, the casual defiance of Jen DiMase '01, and the thoughtful indifference of Abby Spinak '01. Half of the play was an introduction to the foursome, while the other half introduced a conflict they had to work together to resolve: the abrupt death of "ladies' man" Jack, played briefly but competently by Elliot Vasquez '04.

The play itself was a lot of fun, including well-written and delivered dialogue and a nicely realized physical comedy scene, but there was a minor dissonance between actors trying to play up the exaggerated farce elements of the script, and others who wanted to make their characters more three-dimensional. It seems to me that either approach would have been successful (I think I would have slightly preferred the realism), but the lack of a decision to go either way made the performance less smooth. DiMase and Vasquez, two of the most grounded actors, did an excellent job making their characters the most likeable people on the stage, heightening the audience's approval when they end up together at the play's conclusion.

Praise must also go to Ryan Kershner G; while his role as the wedding DJ was an offstage part, it proved that every second that Kershner doesn't

spend on the radio is a waste of a golden voice.

A Head for Ganesh

Directed by Adam Glassman '02
Written by Anand Sarwate '01
Starring Usman Akeju '04, Daphne Lin '04, Dan Liston '04, Aditya Prabhakar G

The evening's second play, *A Head For Ganesh* by Anand Sarwate '01, immediately struck the audience with a major contrast to the realistic appearance of *The Reception*. The first scene was played at a dinner table set in front of a background of blue light, with the setting of a kitchen suggested only by a small flat with a colorful depiction of a refrigerator. Director Adam Glassman '02 says his hope was to evoke comparisons to a sitcom or cartoon. That precise image may not have been communicated, but the design (including commercial voice-overs that helped to mask the scene changes) did establish a nice balance of fantasy and everyday existence, which was very appropriate to the script.

Sarwate's play juxtaposed the Hindu legend of Shiva and Ganesh with the pressures of a young student to live up to his parents' high expectations ... resulting in a story of familiar teen angst in which the teen happens to be decapitated and given the head of an elephant. The dynamic between the rebellious Ganesh (Aditya Prabhakar G), the concerned but misguided mother (Daphne Lin '04) and the stern unyielding father (Usman Akeju '04) was very well established, although the audience may be more likely to remember Dan Liston '04. Liston's perfor-

mance as the Swami was larger than life, a caricature in many respects but also very adroit and consistent, making him a pleasure to watch.

Playing To Win

Directed by Debora Lui '02
Written by Damian Isla G
Starring David Crow '01, Camilo Guaqueta '03, Nick White '03, Matt Wilkerson '04

This year's one acts concluded with graduate student Damian Isla's *Playing To Win*. Isla's script was the longest and richest of the three, utilizing multi-faceted characters and evolving conflicts, and it was brought to life by a fantastic cast directed by Debora Lui '02. The play's storyline was near and dear to most MIT students' hearts: the trials and tribulations of interviewing for a programming job.

The opening scene, which included a cameo from veteran actor Sarwate, nicely set up the hero, Adam (Matt Wilkerson '04), as the slightly lost underdog in a ruthless business world. Most of the story was expressed through conversations between Adam and his roommates, Steve (David Crow '01, who showed excellent stage presence), a selfish and excitable big man on campus, and Ted (Camilo Guaqueta '03), a Nintendo-playing slacker.

One of the only disappointing elements of the performance was that the audience seemed to side strongly with Ted, even though, as Isla stated later, Ted was a "completely tragic character" who never justified

why he sat around the house all day. The various bursts of applause and catcalls that were heard when Ted insulted Adam and Steve were as much a social commentary on the audience as anything in the play.

Many of the scenes involved the unusual transition back and forth between Adam's interviews (conducted by the refined and sadistic Nick White '03, putting in my favorite performance of the evening) and his subsequent lamentations to Ted. This difficulty was navigated adeptly by the director's blocking and the cast, especially Wilkerson, who smoothly jumped from calmly claiming to know Sequel in the interview to much less calmly asking Ted what Sequel is. *Playing To Win* had a wonderful, clever script (although the ending, a commentary on the future of the dot-com era, came off as a bit preachy), and it was held together by a terrific ensemble, making it an excellent conclusion to the evening.

As I said earlier, the one acts are often viewed as theater without a net. This weekend, Dramashop's fall team showed that they didn't need one, as they took three comedies in three highly different styles and brought them to life in three unique ways. Commendation is deserved for everyone involved, and the abundance of great performances by freshmen is evidence that the MIT acting pool is in good shape for the near future.



Bea (Barika Poole '01, center left) and Keats (Jennifer Dimase '01, center right) dance with the corpse of Dick (Elliot Vazquez '04) to conceal his death in *The Reception*, written by Erin Lavik G.

Clubs

Axis
13 Lansdowne St., 617-262-2437

Sundays: See Avalon below.
 Mondays: *Static*. Gay, casual dress. \$5, 18+.
 Thursdays: *Chrome/Skybar*. Progressive house, soul, disco; dress code. \$10, 19+; \$8, 21+.
 Fridays: *Spin Cycle*. Progressive house, 80's. \$12, 19+; \$10, 21+.

Avalon
15 Lansdowne St., 617-262-2424

Sundays: *Gay Night* with Axis. Three different dance floors featuring hardcore house and techno. \$10, 21+.
 Thursdays: *International Night*. Eurohouse. \$10, 19+.
 Fridays: *Avalon*. House. \$15, 19+.
 Saturdays: *Downtown*. Modern house, club classics, and Top 40 hits. \$15, 21+.

Karma Club
9 Lansdowne St., 617-421-9595

Sundays: "Current dance favorites" by guest DJs. Cover varies.
 Tuesdays: *Phatt Tuesdays*. With Bill's bar, modern dance music. \$10.
 Wednesdays: *STP*. Gay-friendly, house. \$15, 21+.
 Thursdays: *Groove Factor*. House. Fridays: *Pure*. Drum and bass, guest DJ. \$15, 19+.
 Saturdays: *Elements of Life*. International House. \$15.

ManRay
21 Brookline St., Cambridge, 617-864-0400

Wednesdays: *Curses*. Goth. Appropriate dress required. \$5, 19+; \$3, 21+.
 Thursdays: *Campus*. Popular tunes + House. Gay, casual dress. \$10, 19+; \$7, 21+.
 Fridays: *Fantasy Factory* (First and third Friday of the month). Features kinky fetishes and industrial music. *Hell Night* (every second Friday). 19+. Includes Goth music. *Ooze* (the last Friday of the month.) \$10, 21+. Reduced prices for those wearing fetish gear.
 Saturdays: *Liquid*. Disco/house + New Wave. \$15, 19+; \$10, 21+.

Popular Music

Axis
13 Lansdowne St., 617-262-2437
Next: 423-NEXT

Nov. 21: *Cherry Poppin' Daddies*.
 Dec. 3: *Buzzcocks*.
 Dec. 6-10: *The Mighty Mighty Bosstones*.

Avalon
15 Lansdowne St., 617-262-2424Nov. 28: *The Saw Doctors*.**Berklee Performance Center**
Berklee College of Music
1140 Boylston St.
Free student recitals and faculty concerts, 4 p.m. and 7 p.m. some weekdays. For info. on these concerts, call the Performance Information Line at 747-8820.

Nov. 18: *Plena Libre*.
 Nov. 20-21: *King Crimson*.
 Dec. 2: *WBUR Presents: This American Life*.
 Dec. 3: *Avraham Fried*.
 Dec. 6: *Rickie Lee Jones*.
 Dec. 9: *Jane Oliver: An Evening of Christmas & Romance*.
 Dec. 10: *Klezmer Conservatory Band* (orig. scheduled for Oct. 28).
 Feb. 24: *Dave Brubeck*.

Club Passim
47 Palmer St., Cambridge, 617-492-7679

Tuesdays: Open Mic at 8 p.m. (sign up at 7:30). \$5.
 Nov. 22: *Bob Braunewell*.

The Middle East
Ticketmaster: 931-2000.
Ticket prices vary. Call 354-8238 for more info.

Nov. 22: *Unified Theory*.
 Nov. 24: *Conehead Buddha* with opening act *Dr. Awkward*.
 Nov. 29: *Caustic Resin* with opening act *The Beatings*.
 Nov. 30: *Cuthroats 9*.
 Nov. 30: *Drexel* with opening acts *Mancain*, *Lane Meyer* and *Fastlane*.
 Dec. 3: *Rainer Maria*.

Orpheum Theatre
1 Hamilton Pl., Boston, 617-679-0810
Ticketmaster: 931-2000

Nov. 29: *Fuel*.
 Nov. 29: *Collective Soul*.
 Nov. 29: *Medeski, Martin and Wood*.
 Dec. 1-3: *Paul Simon*. *Sold Out*.
 Dec. 16: *Joe Jackson*.
 Dec. 21: *Trans Siberian Orchestra*.

Sanders Theatre
45 Quincy St., 02138, 617-496-2222Nov. 25: *Capitol Steps*.**T.T. the Bear's Place**
10 Brookline St., Cambridge, 617-492-BEAR

Nov. 22: *Wide Iris* with *Jet Plastic*, *Tidal Wave* and *Red Planet*.
 Nov. 24: *Vibrotica* CD Release.

A weekly guide to the arts in Boston
November 21 - YY
Compiled by Fred Choi

Send submissions to ott@the-tech.mit.edu or by interdepartmental mail to "On The Town," The Tech, W20-483.

Tweeter Center for the Performing Arts (Great Woods)

885 South Main St., Mansfield, Ticketmaster: 931-2000

Nov. 21: *Deftones*, \$24.50.

Jazz Music

Regattabar

Concertix: 876-7777
1 Bennett St., Cambridge 02138, 617-662-5000Nov. 21-22: *Marcio Faraco Quintet* and *Teresa Inez Group*.

Scullers Jazz Club

DoubleTree Guest Suites, 400 Soldiers Field Rd., Boston, 617-562-4111

Nov. 24-25: *Mose Allison*.
Nov. 28: *Ida Zecco*.
Nov. 29: *Nelson Rangell*.

Classical Music

The Gondoliers

Nov. 24, 25 at 8 p.m.; Nov. 25, 26 at 2 p.m. at the Emerson Majestic Theatre (221 Tremont St., Boston, 617-824-8000). The Boston Academy of Music, New England's leading professional opera repertory company, presents a fully-staged production of Gilbert and Sullivan's operetta. Tickets are \$65-\$18. Student, senior, and group discounts are available. For tickets call Majestix at 617-824-8000.

Boston Symphony Orchestra

Tickets: 266-1492.
Performances at Symphony Hall, Boston, MA unless otherwise noted.

For MIT Students: Tickets are offered for Th. evening concerts (8pm) and Fri. afternoon concerts (1:30pm) and are available on the day of the concert only at the BSO Box Office at Symphony Hall (301 Mass. Ave. Open 10 a.m.-6 p.m.). Two tickets may be obtained with two current valid MIT student IDs, subject to availability. For updated MIT student ticket availability, call 638-9478 after 10 a.m. on the day of the concert.

Nov. 24 at 1:30 p.m., Nov. 26, 28 at 8 p.m.: *Part: Fratres*, for eight cellos and *Como anhela la cieva*, for soprano and orchestra (U.S. premiere); *Mozart: Violin Concerto No. 2 in D, K.211; Beethoven: Symphony No. 1*. James Conlon, conductor; *Anja Harteros*, soprano; Pamela Frank, violin. Pre-performance talk given by Hugh Macdonald.

Dec. 8-Jan. 14. At the American Repertory Theatre (64 Brattle St., Cambridge 02138), presented by the A.R.T. and directed by *Yuri Yeremen*. Robert Brustein has taken three of Chekhov's most popular comedies - *The Proposal*, *The Bear*, and *The Wedding* - and linked them with excerpts from the playwright's own love letters and scenes from his life. You'll laugh in recognition at the age-old rituals of love, courtship, and marriage in this effervescent flight of farces. Presented as part of the Loeb Stage Season. Tickets \$59-\$25. Call 617-547-8300 or visit <http://www.amrep.org> for more information or to reserve tickets.

Comedy Connection
Mon.-Wed. at 8 p.m.; Thurs. 8:30 p.m.; Fri. and Sat. 8 p.m., 10:15 p.m.; Sun. 7 p.m. The oldest comedy club in Boston showcases big-name, national comedians on weekends and up-and-coming local talent during the week. At 245 Quincy Market Place, Faneuil Hall, Upper Rotunda, Boston. Admission \$10-\$8 (weekend prices vary). Call 248-9700 for more information and a complete schedule.

Blue Man Group
Charles Playhouse, 74 Warrenton Street, Boston, indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday, at 7 and 10 p.m. on Friday and Saturday, and at 3 and 6 p.m. on Sunday. Tickets \$35 to \$45. Call 426-6912 for tickets and information on how to see the show for free by ushering.

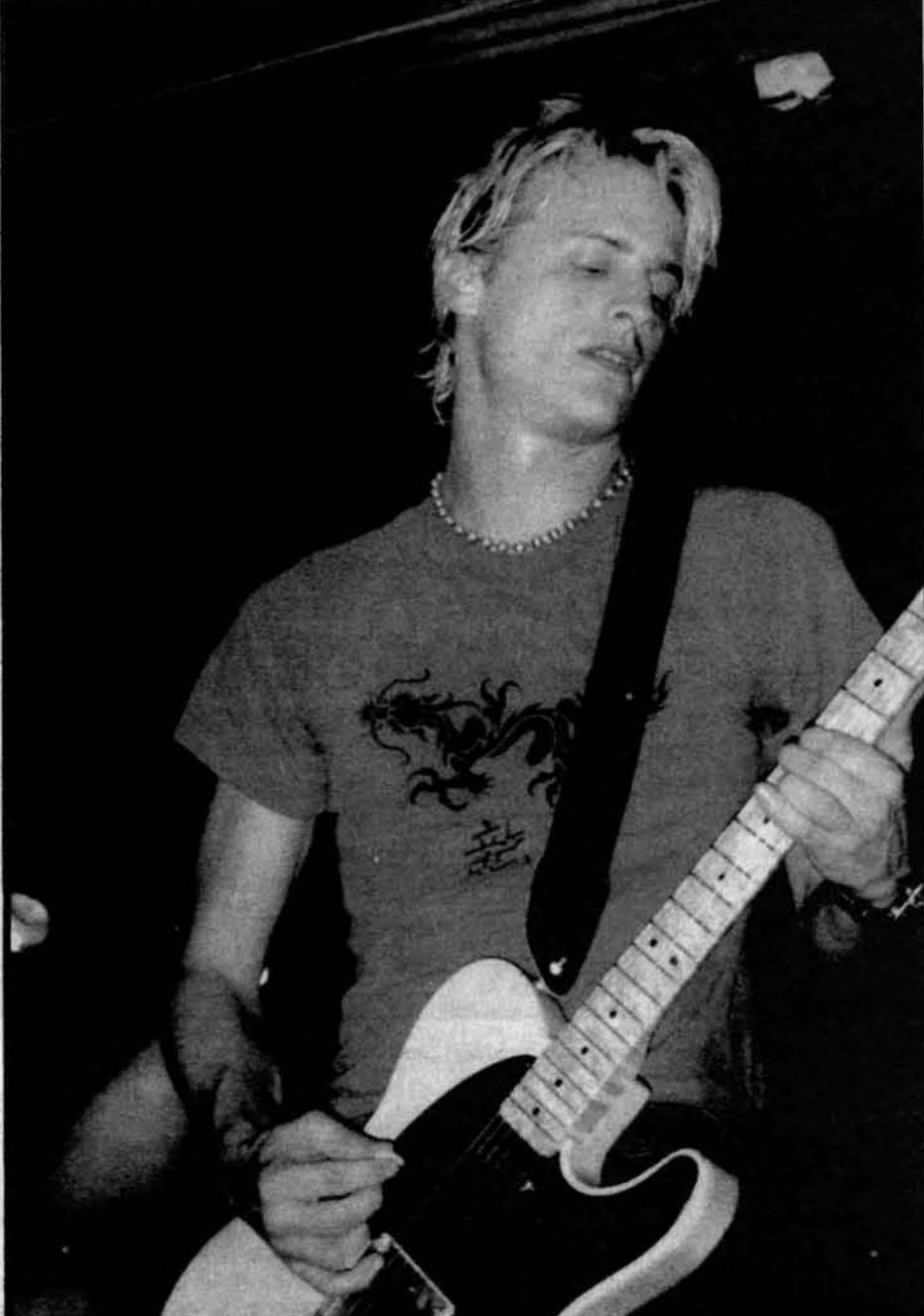
Shear Madness
Charles Playhouse Stage II, 74 Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tickets \$30-34.

Checkov: Three Farces and A Funeral

On The Town

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November 21 - YY
Compiled by Fred Choi

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RACHANA OZA

Vocalist/guitarist Brett Scallions and his band Fuel play the Orpheum Theatre November 29th. Call Ticketmaster (617) 931-2000 for tickets.

Dec. 8-Jan. 14. At the American Repertory Theatre (64 Brattle St., Cambridge 02138), presented by the A.R.T. and directed by *Yuri Yeremen*. Robert Brustein has taken three of Chekhov's most popular comedies - *The Proposal*, *The Bear*, and *The Wedding* - and linked them with excerpts from the playwright's own love letters and scenes from his life. You'll laugh in recognition at the age-old rituals of love, courtship, and marriage in this effervescent flight of farces. Presented as part of the Loeb Stage Season. Tickets \$59-\$25. Call 617-547-8300 or visit <http://www.amrep.org> for more information or to reserve tickets.

Exhibits
Institute of Contemporary Art
955 Boylston St., Boston, 02115, (617) 266-5152 (Hynes Convention Center T-stop). Features a wide variety of contemporary conceptual art with shows which emphasize artists from outside the United States. Admission \$6 adults, \$4 students and seniors, free to children under 12 and members. Admission free on Thursday evenings. Wheelchair accessible.

Isabella Stewart Gardner Museum
280 The Fenway, Boston. (566-1401), Tues.-Sun. 11 a.m.-5 p.m. Admission \$10 (\$11 on weekends), \$7 for seniors, \$5 for students with ID (\$3 on Wed.), free for children under 18. The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m.; Introductory tours are also offered Sat. at 11 a.m. and 1:30 p.m.

Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

Campus at ManRay
Thanksgiving, Thursday Nov. 23. Escape from the small talk of family gatherings, work off all the calories from all the food you just ate, and enjoy rockin' tunes and male dancers. Voted best Gay night ahead of Avalon/Axis's larger and trendier night in the Boston Phoenix's Reader's Poll for good reason. ManRay has a relaxed and friendly ambience with a mix of gays, straights, and others, most in their 20's and 30's, and has two floors, one with your more typical clubbing scene and house music (DJed by Brad Gwynn) and the other with a wider variety of infectious tunes ranging from new wave to 80s to current popular tracks (kick-ass DJing by Chris Ewen). 9 p.m.-2 a.m. but things don't really get swingin' until 11:30. Casual dress. Cover: \$10, 19+; \$7, 21+. Location: 21 Brookline St., Cambridge (near The Middle East). For more info. call 617-864-0400 or visit <http://www.manrayclub.com>.

Gallery lectures are free with museum admission.

Museum of Science

Science Park, Boston. (723-2500), Daily, 9 a.m.-5 p.m.; Fri. 9 a.m.-9 p.m.; Sat.-Sun., 9 a.m.-5 p.m. Admission free with MIT ID, otherwise \$9, \$7 for children 3-14 and seniors. The Museum features the theater of electricity (with indoor thunder-and-lightning shows daily) and more than 600 hands-on exhibits. Ongoing: "Discovery Center"; "Investigate! A See-For-Yourself Exhibit"; "Science in the Park: Playing with Forces and Motion"; "Seeing is Deceiving."

Ongoing: "Friday Night Stargazing," Fri., 8:30 p.m.; "Welcome to the Universe," daily; "Quest for Contact: Are We Alone?" daily. Admission to Omni, laser, and planetarium shows is \$7.50, \$5.50 for children and seniors.

Other Events

The Nutcracker

Nov. 24-Dec. 31, 2000, Wed.-Sat. 7:30 p.m., Sat. 2 p.m.; Sun. 1 p.m., 5:30 p.m. At the Wang Center for the Performing Arts, 270 Tremont St., Boston, MA 02116. 617-482-9393. Boston Ballet's Nutcracker features choreography by Anna-Marie Holmes, Daniel Pelzig, Bruce Marks, and Sydney Leonard including new sections of choreography by Daniel Pelzig as well as the usual lavish scenery, special effects, and costumes. Filled with the wonder and magic of the holidays. The Nutcracker follows a young girl named Clara on her dream adventure to the music of Tchaikovsky. Tickets \$62-\$12. Call Telecharge 800-447-7400 for reservations. For additional information visit <http://www.boston.com/bostonballet>.

The Magnetic Fields

Dec. 7 and Dec. 8 at 7 p.m. Stephin Merritt and Company will be performing all 69 Love Songs over a two-night span at the Somerville Theater (55 Davis Square, Somerville, 02144). Tickets are \$20-\$38 and are available through Ticketmaster (617-931-2000). For more info. call the Somerville Theater at 617-625-5700.

Of Battle and Beauty

Through Dec. 17: Photographs of China by Felice Beato. At the Boston University Art Gallery. Gallery Hours: Tues.-Fri. 10 a.m.-5 p.m.; Sat. and Sun. 1-5 p.m. Exhibition is free and open to the public.

Dangerous Curves: Art of the Guitar
Through Feb. 25, 2001: The first comprehensive museum exhibition to focus on the guitar as an objet d'art. Audio guide narrated by James Taylor. The exhibit covers four centuries and features more than 130 instruments from museums and private collections around the world. Highlights include a 17th-century guitar created by famous violin maker, Antonio Stradivari, guitars owned by celebrities such as Prince, and Jimi Hendrix's 1967 Gibson Flying V - complete with its psychedelic "flower-power" pattern designed by the musician. Tickets: complimentary to MFA members (Number of tickets dependent on level of membership). Adults \$16 on weekdays, \$18 on weekends. Students/Senior citizens \$14/\$16. Children 6-17 \$6 for both weekdays and weekends. Children <5 free. Adult group visits are available. Visit <http://www.mfa.org> or call 617-369-3368 for more information.

Film Festivals

At the Museum of Fine Arts, Boston, 02115. For tickets and more information, call 369-3770. Tickets for each showing are \$7, \$6 MFA members, seniors, students, unless otherwise noted.

Boston Festival of Films from Iran
Through Dec. 9. Check website for full schedule.

Nov. 25 at 10:30 a.m.: *The Child and the Soldier* (Koudak va Sarbaz, dir. Reza Mir-Karimy, 2000, 90 min.). This film does much to illuminate common themes in Iranian cinema: the inflexibility of laws, the plight of the poor, and adults' cold reserve with children. A young private and a 14-year-old boy accused of theft find themselves handcuffed together, traversing deserts and dusty towns on the way to a Tehran reformatory. In Farsi with English subtitles.

ON THE SCREEN

— BY THE TECH ARTS STAFF —

The following movies are playing this weekend at local theaters. The Tech suggests using <<http://www.boston.com>> for a complete listing of times and locations.

★★★ Excellent
★★ Good
★★ Fair
★ Poor

102 Dalmatians (★★★)

Cruella De Vil is released after three years in prison, and now she's on yet another villainous quest. This time, she's set her eyes on the "ultimate" fur coat, which requires 102 dalmatians. Watch Cruella and her group of bumbling henchmen manipulate flirtatious kennel-owner, Kevin, and his love-interest, Cloe, to humorous ends. — Devdoot Majumdar

Adventures in Wild California (★★★)

The theme of this movie, California's wild nature, is the direct inspiration for the spirit of adventure, exploration, and innovation — but it is the glorious visuals (sky surfing and regular surfing, snowboarding, helicopter flights) that provide real excitement. — Vladimir Zelevinsky

Best in Show (★★)

The latest release by mockumentary filmmaker Christopher Guest spoofs the peculiar American phenomenon of the dog show, and focuses on nine would-be blue-ribbon winners, each more absurd than the last. The most unforgivable error Guest makes is in the film's marketing. *Best In Show* is guilty of one of the most onerous offenses of bad action flicks: it gives away its best scenes during the film's trailer. What's left after the jokes that everyone's already seen is a series of unrelated and mostly offensive stereotypical scenes, the theatrical equivalent of calling people names. It is too bad that Guest, given his considerable résumé and a great setup for a film, can't grow up enough to intelligently poke fun at a decidedly deserving subject. — Jed Horne

Billy Elliot (★★★)

A sweet, spirited, and enjoyable (albeit sometimes clumsily rendered) movie experience. A young British boy, hypnotized by dancing, begins studying ballet, much to the chagrin of his lower-class father. The seemingly obligatory political backdrop is awkward and unnecessary, but overall, it's a heart-warming and amusing piece of light fare that recovers well from any of its missteps. Warning: thick British accents. — Karen Feigenbaum

Charlie's Angels (★★★)

This mixture of James Bond, *Mission:*

Impossible, *The Matrix*, and *Drunken Master* is so much fun that it can't help but be infectious. The screenplay suffers from familiarity, and the final sequence is a letdown, but most of the movie is preposterously entertaining. Crispin Glover as a wordless assassin is a comic highlight. — VZ

Dancer in the Dark (★★★)

Björk, Catherine Deneuve, and director/writer Lars von Trier team up in this ambitious musical. A heavy and tragic plot collides with campy musical numbers to form a film that is better off as a drama than a musical. Björk and Deneuve's performances are stellar, but the rest of the cast needs intense dance and vocal training in order to make a more convincing musical. The film's music has traces of Björk's unique electronic style, but still feels held

tial arts choreography (the final battle is nothing short of stunning). The middle section, which tries to mix drama with slapstick comedy, is largely dispensable, but the rest of the movie makes it easy to ignore the parts that don't work. — VZ

Little Nicky (★★½)

Yet another uninspiring film in Adam Sandler's film career. Countless cameos from movie stars and SNL would-have-beens divert the attention from Sandler, who is never given the chance to really shine. Though there are some funny scenes, this film falls short on delivering belly laughs. — Erik Blankinship

Meet the Parents (★★★)

From the director of *Austin Powers* comes this offbeat and original romantic comedy about hapless Greg Focker (Ben Stiller) and

standards: "Think of an idea to change the world — and put it into action." The persistent and imaginative Trevor McKinney (Haley Joel Osment) constructs an ambitious plan known as pay it forward, whereby one act of kindness is reciprocated by three new acts of kindness, and so on. Inspiring, original, and thought-provoking, this film takes us on a spiritual journey on the nature of humanity. — RK

Red Planet (★)

A tiresomely repetitive compendium of some of the most excruciatingly boring sequences ever committed to celluloid, this movie strands five people on Mars to slowly kill them off one by one, using such devices as solar flares and a berserk robot that knows kung-fu. The audience is also in mortal danger — of being bored to death. — VZ

Remember the Titans (★★★)

This is a beautifully directed movie about the social and racial conflicts of the 1970's. Inspired by real events, the movie examines the relationship between two football coaches, one white and one black, trying to overcome racial differences that tear the whole community apart after an all-white school and an all-black school are united. Featuring great actors and lovely music from the 70's, this movie depicts stirring aspects of human nature. A must-see. — Bogdan Fedele

Requiem For a Dream (★★½)

Requiem For a Dream, directed and co-written by Darren Aronofsky (the writer/director of *Pi*), employs an intense visual style to describe the personal hells of four drug-addicted characters and their interconnected spirals into madness and depravity. Aronofsky has overstepped his ability as a filmmaker in his sophomore effort, and for all the flashy pyrotechnics, *Requiem* falls flat on an unfocused plot and mediocre acting. Viscerally, however, *Requiem* is as satisfying, if not more so, than *Pi*. If you liked *Pi*, *Requiem* is a must-see. If you didn't, don't bother. — JH

Unbreakable (★★★)

M. Night Shyamalan's follow-up to *The Sixth Sense* is, despite the presence of Bruce Willis in the lead and similar visual sensibility, a rather different movie: a largely unpredictable genre yarn, which, fortunately, never takes itself too seriously (a couple of very intense sequences excepted). Bruce Willis is used more as a screen presence than a real actor, but Samuel L. Jackson is electrifying. — VZ



Peter Dante (left), Jonathan Loughran (middle), and Adam Sandler in *Little Nicky*.

MYLES ARONOWITZ—NEW LINE CINEMA

back and pulled in different directions. Bring tissues. — Annie Choi

The Legend of Bagger Vance (★)

A tiresome tale about golfer Randolph Junuh (Matt Damon), who lost his "swing," and the mysterious caddy (Will Smith) who helps out by offering philosophical golf advice. Though Damon and Smith give excellent performances, the lack of character development and corny golf spirituality ruins this film. — DM

The Legend of Drunken Master (★★★)

Out of three things this Jackie Chan martial arts extravaganza tries to do, two succeed: the way it works as a window into everyday Chinese life, and the superb mar-

his attempts to impress his future father-in-law (Robert DeNiro). Pam's (Teri Polo) father, Jack Byrnes, instantly decides that he's unimpressed by his daughter's husband-to-be and what follows is a disastrous family weekend during which things just keep getting worse. With laugh-out-loud humor and an endless array of gut-busting scenes, this film proves to be Stiller's greatest success since *There's Something About Mary*. — Ryan Klimczak

Pay it Forward (★★★½)

With an outstanding and talented cast of actors, *Pay it Forward* proves to be one of this year's most emotionally evocative movies. Social studies teacher Eugene Simonet (Kevin Spacey) creates an assignment of impossible

from NOFX and the Chemical Brothers (whose disc was apparently delayed from the last time I said it was out). Album title of the week honors go to the Pizzicato Five and *The Fifth Release On Matador*, while one of the most laid-back men on earth, Dweezil Zappa unleashes a CD called *Automatic* today.

With the concert scene stagnant, I've got a lot of space to fill this week. ... I believe I'll use it to run through my opinions on new songs by new guitar rock bands. First up is Lifehouse and "Hanging By a Moment." This band sounds so much like Sponge that I had to check and make sure they weren't a side project. The song actually has a bit of a Creed influence, and what it lacks in hooks it makes up for with emotional vocals and a nice groove supported by a good guitar mix.

I'm generally skeptical of the "neo-metal" movement, but occasionally it produces a single so catchy and so irresistible I can't help but like the band, such as Powerman 5000 and "When Worlds Collide." The latest group to pull off this honor is Linkin Park, whose "One Step Closer" has come out of nowhere to become a radio hit. Like their current tourmates, Disturbed, Linkin Park succeeds partially thanks to being a hard rock band whose vocalist can unleash the requisite screams of the genre but also has a smooth and restrained voice when necessary. It also does

n't hurt that their leading single has a killer chorus, and is short enough that overplay won't kill its appeal.

I heard the chorus to "Little Things" by Good Charlotte before I heard the rest of the song, and I thought it sounded quite generically blink-182. It turns out that the poppy punky vocal hook is framed by a surprisingly sinister bass-driven musical structure with pro-freaks-and-geeks lyrics reminiscent of 2 Skinnees' "Riot Nerd." Together, they make the song stand out from Fenix TX and other blink-182 successors as something more unique.

But enough optimistic gushing about songs. Dust For Life's "Step Into The Light" is doing better than any of the above songs on local radio, and to me that's a great injustice. Most of the music and growling vocals are derivative of Alice In Chains and Godsmack, and the slow bluesy chorus kills all the momentum of the raging intro riff. It's a song I listen to and can't help but be disappointed that it's not more cohesive. I suppose on one hand it's less formulaic than other guitar rock songs, but at the same time, it seems to fall asleep prematurely.

And that should do it for this week. If you're going home for Thanksgiving, drive/fly/ride/walk safely, and if you're sticking around, try not to get too bored. And either way, send e-mail to <airwaves@the-tech.mit.edu> to let me know what you'd like to see in this column. You can also judge me as a person based on my music, which continues to be available at <<http://mp3.com/dankatz>>. Until the next heart-stoppingly exciting edition of *Airwaves*, have a lovely weekend and keep expanding your horizons.

MUSIC REVIEW

State of the Airwaves

Lifehouse, Linkin, and Little Things

By Dan Katz

STAFF WRITER

If you've read Douglas Adams's *The Restaurant At The End Of The Universe*, you would know that it describes a rock vocalist named Hotblack Desiato who is "spending the year dead for tax reasons." To complete the lamest analogy ever to appear in this column, the Boston music scene seems to be spending the week dead for Thanksgiving. As far as I can tell, there are only two major shows all week: a second King Crimson show tonight at Berklee Performance Center, and an evening with local art-rockers Lockgroove on Saturday at TT The Bear's.

Big album releases for the week include MTV-friendly pop from Vitamin C (*More*) and, of course, the Backstreet Boys (*Black & Blue*). A more listenable disc comes from locals Jim's Big Ego, whose new album *Noplace Like Nowhere*, already for sale on the Internet, goes into wide release today. Everclear drop the sequel to their *Songs From An American Movie Vol. 1* — you guessed it, *Songs From An American Movie Vol. 2* — while new EPs are out

from NOFX and the Chemical Brothers (whose disc was apparently delayed from the last time I said it was out).

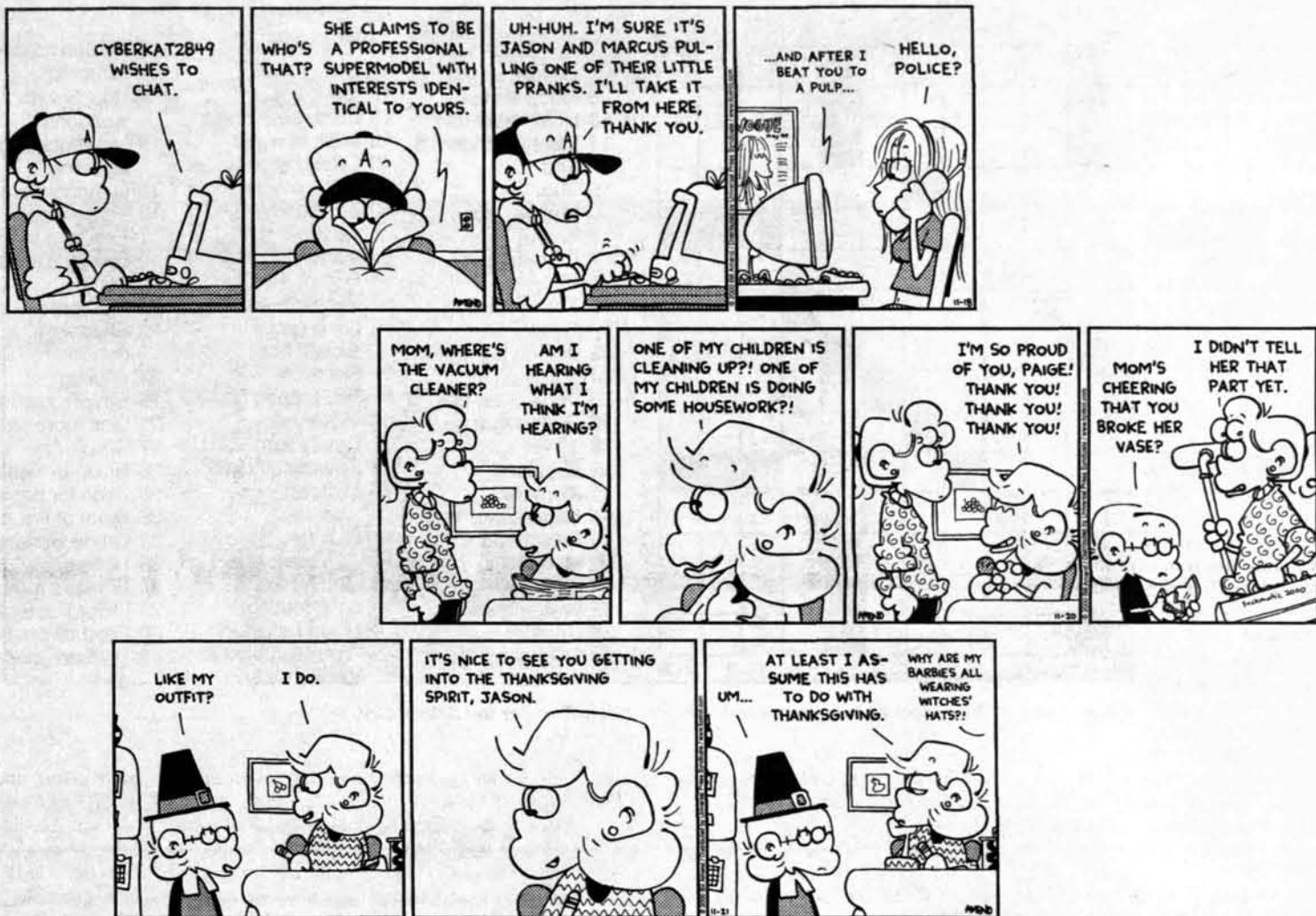
Album title of the week honors go to the Pizzicato Five and *The Fifth Release On Matador*, while one of the most laid-back men on earth, Dweezil Zappa unleashes a CD called *Automatic* today.

With the concert scene stagnant, I've got a lot of space to fill this week. ... I believe I'll use it to run through my opinions on new songs by new guitar rock bands. First up is Lifehouse and "Hanging By a Moment." This band sounds so much like Sponge that I had to check and make sure they weren't a side project. The song actually has a bit of a Creed influence, and what it lacks in hooks it makes up for with emotional vocals and a nice groove supported by a good guitar mix.

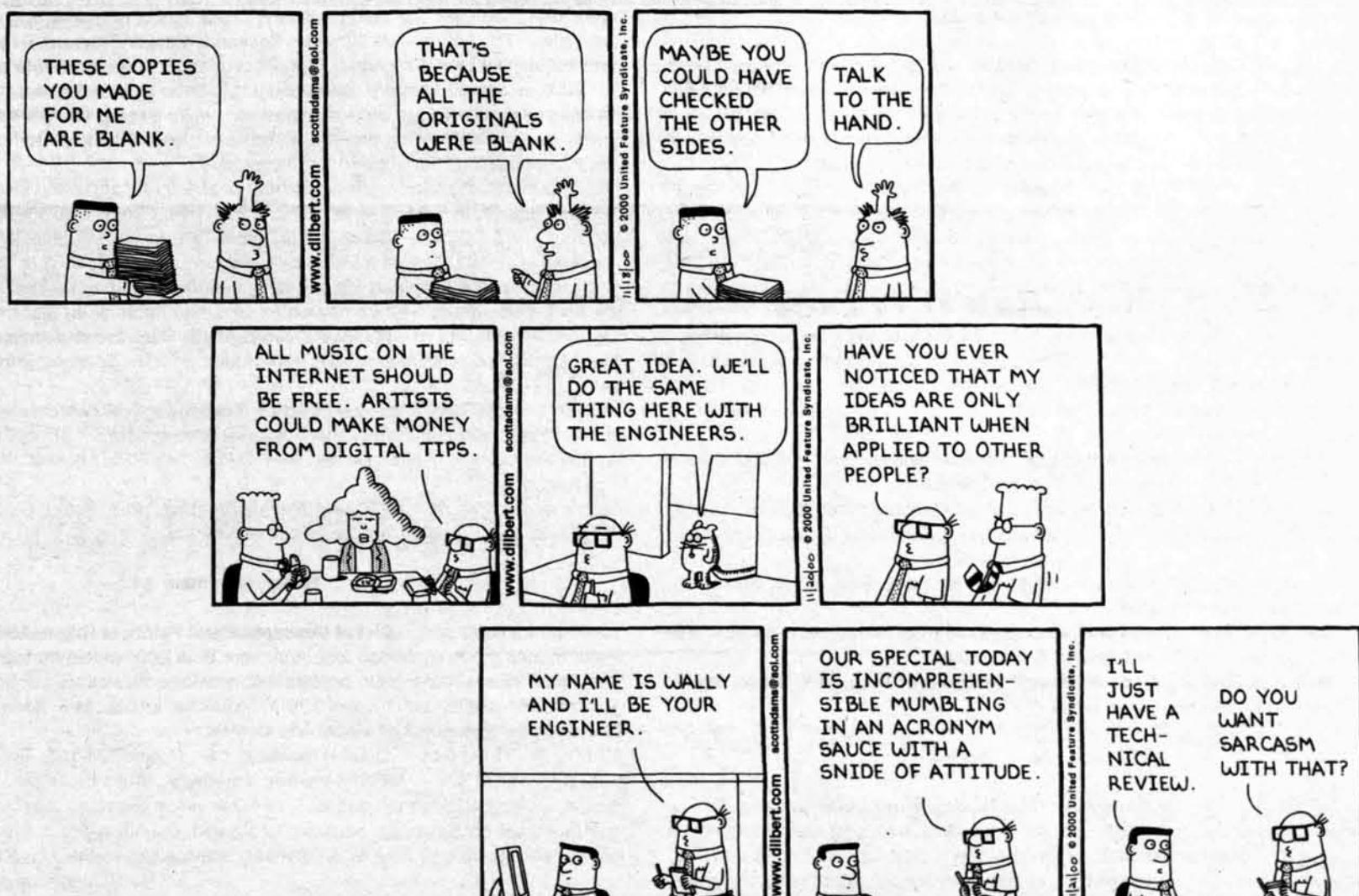
I'm generally skeptical of the "neo-metal" movement, but occasionally it produces a single so catchy and so irresistible I can't help but like the band, such as Powerman 5000 and "When Worlds Collide." The latest group to pull off this honor is Linkin Park, whose "One Step Closer" has come out of nowhere to become a radio hit. Like their current tourmates, Disturbed, Linkin Park succeeds partially thanks to being a hard rock band whose vocalist can unleash the requisite screams of the genre but also has a smooth and restrained voice when necessary. It also does



FoxTrot — by Bill Amend



Dilbert — by Scott Adams

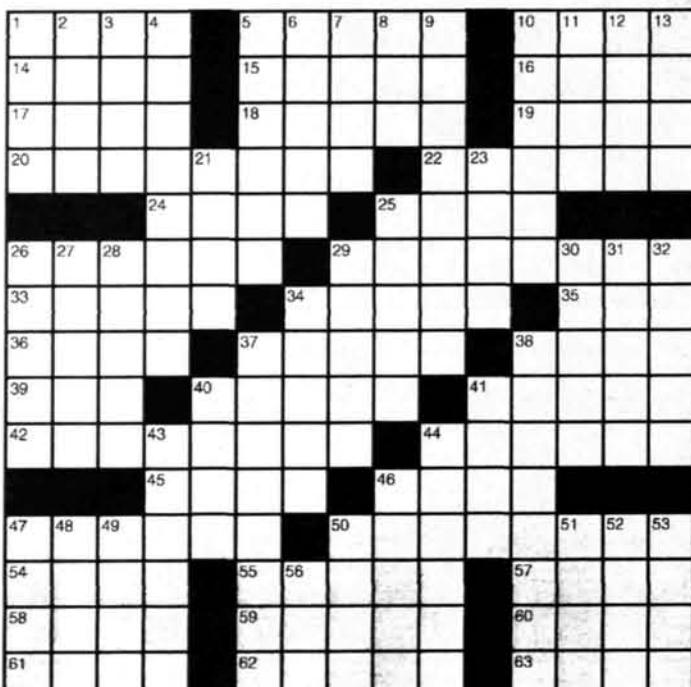


END; BY DAVID

davidnsp@ Nov 21 '00



Crossword Puzzle

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ACROSS

- 1 Get smart with
- 5 Fiddlesticks!
- 10 Health resorts
- 14 Monty Python's Eric
- 15 "Aida" or "Tosca," e.g.
- 16 Survey
- 17 Primary
- 18 Wanders
- 19 Tender feeling
- 20 Fraud
- 22 Donkey's bray
- 24 Track
- 25 Spelunking site
- 26 Huns' leader
- 29 Junior sailor
- 33 Fireplace element
- 34 Superfluous item
- 35 Falsehood
- 36 Invisible emanation
- 37 Watered silk
- 38 Corridor
- 39 Cool down
- 40 "Camille" star
- 41 Eye shade
- 42 IRAs, e.g.
- 44 Distance runners
- 45 Walk in water
- 46 Offend slightly
- 47 Leica or Pentax
- 50 Absolutely certain
- 54 Verbal
- 55 Part of AWOL
- 57 Footnote abbr.
- 58 Long-range rocket: abbr.
- 59 Come in
- 60 Flat-topped hill
- 61 Military installation
- 62 Poverty-stricken
- 63 Midterm

DOWN

- 1 ___ Valley, CA
- 2 First husband?
- 3 Lose footing
- 4 Madrid maiden
- 5 "The Merchant of Venice" lady

Solution, page 23

TechCalendar

Visit and add events to TechCalendar online at <http://tech-calendar.mit.edu>

Tuesday, November 21

9:00 a.m. - 5:00 p.m. - **Opening Reception: Dora Hsiung: Fiber Constructions.** Series of constructions in fiber that involves horizontal and vertical wrapping and winding of all wool English rug yarn. Her complex multi-layering of the yarn results in a richly textured three-dimensional geometric effect which is reinforced by the use of radiant color gradations. free. Sponsor: The Dean's Gallery, Sloan School of Management.

12:00 p.m. - 1:30 p.m. - **Overview of Purchasing on the Web.** This demo integrates all aspects of using SAPweb for purchasing including requisitioning external vendors, internal providers and preferred partners. In this session we will introduce the SAPweb requisitioning form, the new online catalogs and purchasing procedures for buying from preferred partner vendors, including Office Depot, VWR, BOC Gases and NECX. free. Room: N42 Demo Center. Sponsor: Information Systems.

3:30 p.m. - 5:00 p.m. - **Bioactive Materials in Tissue Engineering of Wound Healing.** free. Room: E25-111. Sponsor: Division of Bioengineering & Environmental Health, Dept. of Materials Science and Engineering. PPST.

4:00 p.m. - 5:00 p.m. - **Recent Results on NSTX.** free. Room: NW17-218. Sponsor: Plasma Science and Fusion Center.

4:15 p.m. - 5:30 p.m. - **Gas Turbine Laboratory Seminar Series.** Lean Aerospace Enterprises. free. Room: 31-161. Sponsor: Gas Turbine Laboratory.

4:30 p.m. - **Lecture 7: "The K groups for assorted C*-algebras."** free. Room: Room 4-231 at MIT. Sponsor: Harvard-MIT Mathematical Physics Seminar. MIT Department of Mathematics.

6:00 p.m. - **Men's Basketball vs. Mass. College of Pharmacy.** free. Room: Rockwell Cage. Sponsor: Department of Athletics.

6:30 p.m. - **The Spare Part and the Machine.** Department of Architecture Lecture. free. Room: Rm 10-250. Sponsor: Department of Architecture.

8:00 p.m. - **Women's Basketball vs. Wentworth Institute of Tech.** free. Room: Rockwell Cage. Sponsor: Department of Athletics.

Wednesday, November 22

9:00 a.m. - 5:00 p.m. - **Opening Reception: Dora Hsiung: Fiber Constructions.** Series of constructions in fiber that involves horizontal and vertical wrapping and winding of all wool English rug yarn. Her complex multi-layering of the yarn results in a richly textured three-dimensional geometric effect which is reinforced by the use of radiant color gradations.

TechCalendar appears in each issue of *The Tech* and features events for members of the MIT community. *The Tech* makes no guarantees as to the accuracy of this information, and *The Tech* shall not be held liable for any losses, including, but not limited to, damages resulting from attendance of an event. Contact information for all events is available from the TechCalendar web page.

tions. free. Sponsor: The Dean's Gallery, Sloan School of Management.

9:00 a.m. - 5:00 p.m. - **UROP's IAP Research Mentor Program -Research Mentor Application Deadline Extended.** Experienced UROPs are invited to apply to become IAP 2001 Research Mentors. Becoming a mentor is an excellent way for you to make a meaningful connection to an underclassman, while gaining valuable teaching and communication skills. Mentors earn \$150/student mentored. Interested students should submit applications via the web form located at

<http://web.mit.edu/urop/mentorapp.html> or pick-up an application from 7-103 and submit it no later than 5PM, November 22, 2000. free. Room: 7-103. Sponsor: UROP.

12:00 p.m. - 1:00 p.m. - **Office 2001 Demo.** This session is designed for people who are already using Office on a Macintosh and have been upgraded to the new version. Find out about the new features and functions that have been added to the Office environment. free. Room: N42 Demo Center. Sponsor: Information Systems.

12:10 p.m. - 1:10 p.m. - **Physical Oceanography Sack Lunch Seminar.** Probabilistic State Estimation Jim Hansen, MIT. free. Room: 54-915. Sponsor: Physical Oceanography.

3:00 p.m. - 4:30 p.m. - **Weekly Practice Session for Oral Presentations.** Practice oral presentations and get professional feedback from Dr. Steven Strang, director of MIT's Writing and Communication Center. free. Room: 14N-325. Sponsor: Writing and Communication Center.

6:30 p.m. - 7:15 p.m. - **MITgaard Weekly Meeting.** free. Room: Student Center, PDR#3. Sponsor: Society for Creative Anachronism.

Friday, November 24

12:00 p.m. - 8:00 p.m. - **Global Conceptualism: Points of Origin, 1950s-1980s.** A major touring group exhibition featuring more than 200 works (photographs, documentation, films, videos, postcards, posters and drawings, as well as paintings, mixed media objects and installations) by over 130 international artists. free. Room: List Visual Arts Center (E15). Sponsor: List Visual Arts Center.

12:00 p.m. - 1:00 p.m. - **AI-Anon Meeting.** free. Room: E25-101. Sponsor: MIT Medical.

5:30 p.m. - 6:00 p.m. - **MITSFs weekly 'meetings'.** While these are, technically, meetings, it is high-forbidden to conduct Real Business at them, as they're really social events. Imaginary Business, however, is allowed. Usually a dinner trip follows. free. Room: MITSFs Library, W20-473. Sponsor: Science Fiction Society, MIT.

Council Makes Changes to Policies of Finance Board

By W. S. Wang

STAFF REPORTER

The Undergraduate Association made several major changes to the organization of its Finance Board at last night's council meeting.

A bill for overallocation and other financial amendments to the UA council bylaws passed after heated debate. The overallocation bill was introduced to address problems caused when student groups don't spend all of their allocated funds.

Under the new laws, the UA council will authorize a pre-determined overallocation percentage for Finboard recommendations. UA President Peter A. Shulman '01 allayed any concerns by saying that he will meet with the chair and vice chair of Finboard and the UA council speaker and treasurer in the next few weeks to determine this percentage.

There were also concerns about the possibilities of over-expenditure, which could result in a UA deficit. However, Shulman pointed out that in his meetings with Dean for Student Life Larry G. Benedict and the Student Activities Office, the administration appeared to be "willing to risk their own budgets to

ensure that student groups get more funding."

He said that the scenario would be very unlikely, considering the availability of the UA invested reserve.

Finboard bylaws updated

The finboard bylaws were modified to make them clearer and easier to understand. UA councillor Jordan Rubin '02 suggested that the Finboard chair should maintain the bylaws. An amendment which attempted to make the Finboard recommendations private did not pass, despite the efforts of Finboard members.

Former Finboard member Jonathan A. Sheffi '03, who recently resigned the post of Member-at-Large, charged that Finboard's "policy of hiding allocation was silly and did not allow Finboard to effectively respond to critical situations." The majority of UA council members supported this sentiment and voted to keep records public starting from the Finboard recommendations for allocation of funds.

Tiffany L. Bostick '02 was elected to the Member-at-Large position vacated by Sheffi.



MATT MAKOWSKI

UA President Peter Shulman '01 listens to a discussion about FinBoard's overallocation of student group funding.

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MIT Seeks to Inform Students Of Existing Counseling Options

Da Silva, from Page 1

the community's awareness of depression and the available counseling services.

This fall, Randolph sent a letter to all freshman advisers which was written by the parent of an MIT student who committed suicide last year.

Randolph believes that the MIT community must become more open to the discussion of mental health issues. "The real issue is how do you create a community where people can ask for help," he said. "Asking for help is not the MIT way."

He believes that MIT must actively attempt to inform its students of the available counseling options. "The question is: how do we get information out to students about the resources that are available?" he said.

UA task force explores issue

The Undergraduate Association Committee on Student Life has created a special task force on mental health. "We're trying to make it easier for students to come in to get help and to improve the services that are available," said CSL co-chair David Mellis '02.

In an attempt to discover ways in which MIT's mental health counseling can be improved, the task force has distributed a survey to other colleges.

"A lot of schools call their services something less threatening than mental health," Mellis said. Another key to effective mental health services is a strong feedback system.

Randolph believes that the community must look towards the future for improved mental health. "The real issue is what is going to happen, not what has already happened," he said.

MIT Capital Campaign Raises over \$1 Billion

Endowment, from Page 1

increase, so does the number of the donations. William Hecht SM '76, Executive Vice President of the Alumni/ae Association, attributes some of the gains to "a couple of very large gifts."

The ongoing capital campaign has raised over \$1 billion in donations since its launch in November, 1999. MIT hopes to raise another \$500 million before the campaign officially ends in June, 2004.

Donations come in two varieties: expendable and for an endowment. Expendable gifts can be used for a specific purpose designated by the donor a short time after they are given.

The endowment is a permanent fund that is broken up into many separate pools. When a donor gives money, he can specify what cause will benefit from it.

This means that while each fund will benefit the MIT community separately, the Institute cannot change the proportions of the funds, Bufferd said.

A portion of the endowment is reinvested and will earn a certain rate of return. This means a gift that

is "modest in the beginning would have the same purchasing power [in the future], maybe even more," Hecht said.

Whether the recent successes will fuel more donations from alumni is uncertain, Hecht said. "Some people say 'Why give?' while others want to be part of a winning team," he said.

Strong economy fuels big returns

MIT uses several financial companies and a variety of investment types to grow its endowment.

Like any financial investment, though, a slump in the economy or the stock market would hurt MIT's investments. However, Bufferd says he is "fundamentally optimistic about the investment opportunities on a global basis."

Bufferd does not anticipate significant changes in the approach MIT takes to investing. "We'll stay the course for a while," he said.

"The Institute, as a matter of policy, rolls out positive or negative impact on a three-year cycle," Bufferd said. This means a third of this year's assets will be considered when looking at each of the next three years.

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International Student Plans Her First Thanksgiving

Thanksgiving, from Page 1

taste of Thanksgiving this past week during two Thanksgiving dinners at MIT: one on her floor in Burton-Conner and the other with a friend at East Campus.

"I probably read about 'Thanksgiving' in some book before [I came here], but it's definitely different to experience the actual holiday here," Lin said.

In the past week, Lin has learned much of the customs and traditions which surround the holiday and has had a chance to sample the culinary wealth that Thanksgiving has to offer.

"Personally, I think it's just great that you can get loads of food. I wish they had this kind of holiday in South Africa where you can just gorge yourself with tons of food," Lin said.

In the spirit of the holiday, Lin reflected on her experiences thus far at MIT.

"I'm really thankful for my parents encouraging my overseas study and allowing me to come and study here. I'm also thankful for all the wonderful people and supporting friends I've met here since orientation who have made me feel at



SAMUDRA VIJAY—THE TECH

Daphne P. Lin '04

"I'm really thankful for my parents encouraging my overseas study and allowing me to come and study here."

home," Lin said.

Solid State Chemistry (3.091) lecturer Professor Donald Sadoway plans to spend the holiday at home in Waltham, Ma this year with visiting family.

He will act as "sou chef" to his wife, Professor of Materials Science Anne Mayes, in preparing Thanksgiving dinner.

They plan to diverge from the traditional Thanksgiving turkey dinner and are instead serving goose as their main entree. "We're



SAMUDRA VIJAY—THE TECH

Laura G. Dean G

"I'm a vegetarian, so I usually eat the other stuff. There are usually a lot of good vegetarian dishes, too."

kind of forging our own," Sadoway said.

Sadoway plans to take a break from work over the holiday weekend with the exception of preparing for his 3.091 lecture on Monday.

"What am I thankful for? I'm thankful for the fact that I won't have to give a lecture on Friday," Sadoway said.

Laura G. Dean G, a graduate student majoring in Computer Science plans to visit relatives in Connecticut this weekend.



SAMUDRA VIJAY—THE TECH

Richard Norris

"I'm working on myself by getting a haircut."

Dean said.

Richard Norris, who works at Courses in the Student Center, is unsure of his Thanksgiving plans.

In addition to cooking, cleaning, and serving food at Courses, Norris volunteers at MIT radio station WMBR 88.1 FM on Saturday nights and also is active in reaching out to teenagers in the community.

He plans to stay in town during the holiday and have Thanksgiving dinner at a friend's house.

"I'm thankful for the good people that are in my life," he said.

Aside from dinner, Norris plans to take a break from any work during his holiday break. "I'm working on myself by getting a haircut," he said.

For members of the MIT community traveling by airplane over the holidays, the Parking and Transportation Office provides an airport shuttle on Tuesday and Wednesday that will run at 20 minute intervals. This service is open to all MIT students and employees. However, there is a \$5 fee, and advance online registration is required since space is limited. More information can be found at <http://web.mit.edu/parking/airport-shuttle.html>.

"I am thankful for my friends,"

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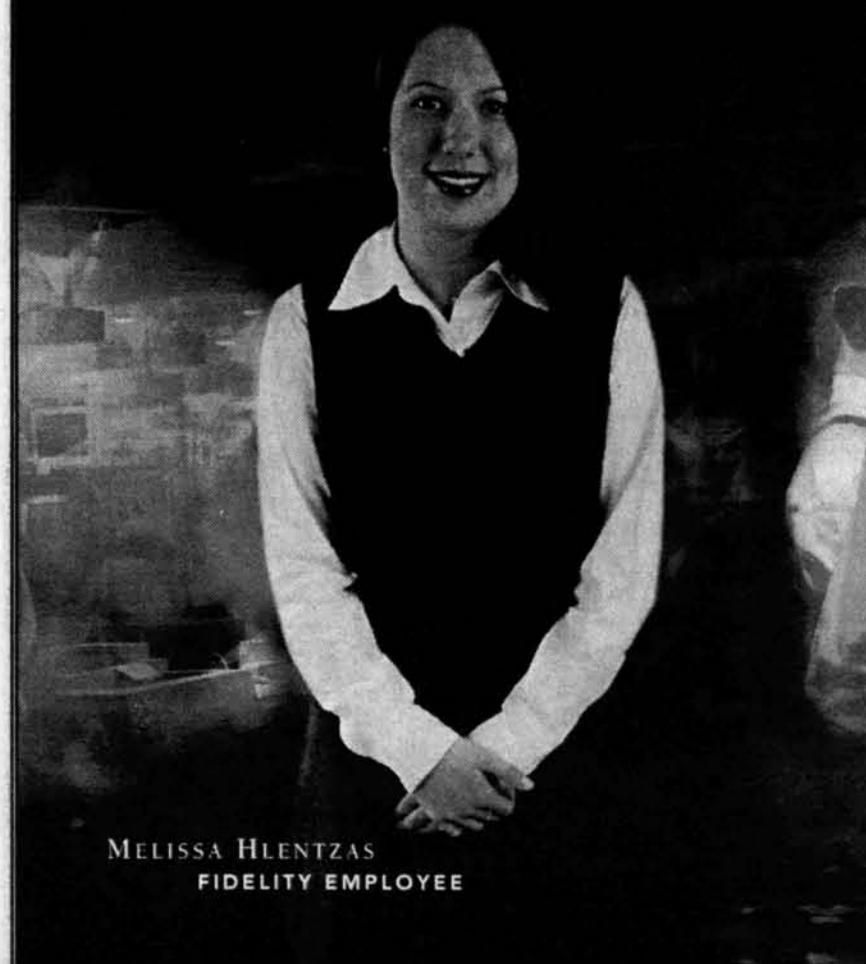
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electricity is being used to run computers that are left on. Look

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how much solid waste is being thrown out in the trash cans. We bet it's a lot.

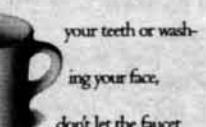
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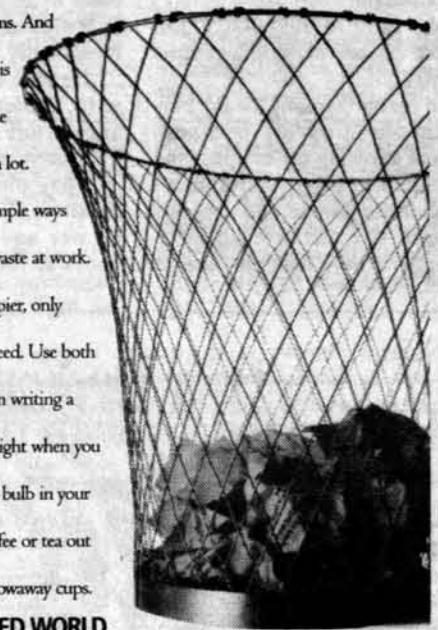
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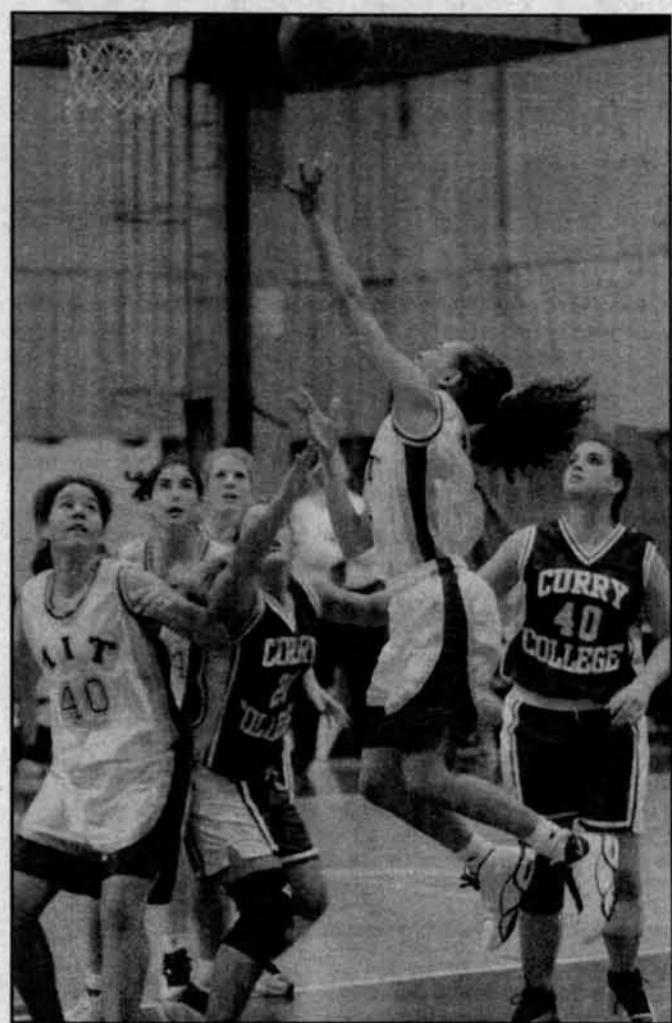
zetari, an Internet infrastructure start-up company located in the Boston area, is holding an informational session about exciting career opportunities in hardware and software engineering on November 28, 2000 at 5:30 PM in Room 4-153. All qualified attendees will be entered into a raffle for a brand new IBM ThinkPad to be given away at the end of the session.

zetari will also be holding on-campus interviews on November 30. Interested candidates should register through career services.

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AARON D. MIHALIK—THE TECH

Eboney N. Smith '01 reaches for a layup during the first game of the Tip-off Tournament. MIT defeated Curry College during the first game (77-52), but lost to Trinity University during the second game (67-50).

Solution to Crossword

from page 18



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Cambridge Saloon Has History Of Prior Violence, Disturbances

Shooting, from Page 1

Glavin does not believe that the MIT community has become unsafe. "What we do is keep an eye out for trends of violence that occur. ... I don't think it's getting less safe [on campus]," she said.

Benedict also thinks that the shooting is an isolated and random occurrence.

Bar has been problem in past

Davis-Millis said that the bar has caused problems in the past. "[The incidents] have been periodically frequent ... but a noticeable problem for the last few months," she said.

Benedict said that the incidents have included "loiterers shouting at students and generally harassing students getting into Random Hall."

"Most [Random Hall] residents are just tired of the fighting from the saloon in general and would like to see it dealt with somehow," said Matthew S. Cain '02, Random Hall President.

Davis-Millis and Cain also agreed that the Campus Police have been attempting to keep the residents of the hall safe.

"When we have called the Campus Police because of fights or people causing a disturbance outside the door, they have been generally

very good about responding in a timely fashion," Cain said.

Man found dead in Boston

In an unrelated incident last Tuesday night, a man was found dead on Storrow Drive near Commonwealth Avenue and Beacon Street in the vicinity of many MIT fraternities.

Spokesman for the District Attorney's Office Jim Borghesani said that "a male was found dead under the Massachusetts Avenue Bridge along Storrow Drive."

Borghesani said that he could not provide more information because the investigation is still pending.

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SPORTS

Women's Volleyball Gets to ECAC Finals

By Paul Dill

TEAM COACH

After a disappointing loss to Springfield College in the semifinals of the NEWMAC conference tournament and watching Wellesley College claim the automatic bid to the NCAA national championship tournament, the MIT women's volleyball team was afforded a chance for redemption when it received a bid in the ECAC North Championship Tournament hosted by top seed Middlebury College.

MIT entered the eight-team post-season tournament as the #7 seed and first faced a very strong #2 seed in the Rochester Institute of Technology, who had been ranked fourth in the New York region. MIT took control of the match early and took RIT by complete surprise with their tenacious defense and strong serving.

Before they knew what happened, RIT had been eliminated from the tournament as MIT blew them away 3-0 (15-9, 15-11, 15-8). Amy Mok '02 and Lauren Frick '03 led the way with 12 and 8 kills respectively, Barbara Schultze '02 had 5 service aces, and Linda Yu '02 added 10 digs.

After taking out the #2 seed, MIT next faced #3 seed Springfield College, who had just the week before dominated MIT in the semifinals of the NEWMAC tournament. This time, however, the outcome would be different.

After jumping out to a quick lead by winning the first game 15-8, MIT found themselves down 11-1 in the second game. However, the team came together and fought tooth-and-nail for every point, slowly clawing their way back into the game. As MIT was coming back, Springfield seemed to get more and more nervous until finally MIT finished their incredible comeback to take the second game 15-12.

With their season on the line, Springfield fought back hard and took a 10-5 lead in the third game,

but once again the Engineers simply refused to go away. In a game that would see one of the longest, hardest-fought rallies of the season, MIT put the final nail in the coffin to win the game 16-14 and the match 3-0. The victory propelled MIT into the ECAC finals for the second year in a row, and it also marked the second year in a row that MIT had eliminated Springfield in the semifinals of the ECAC tournament.

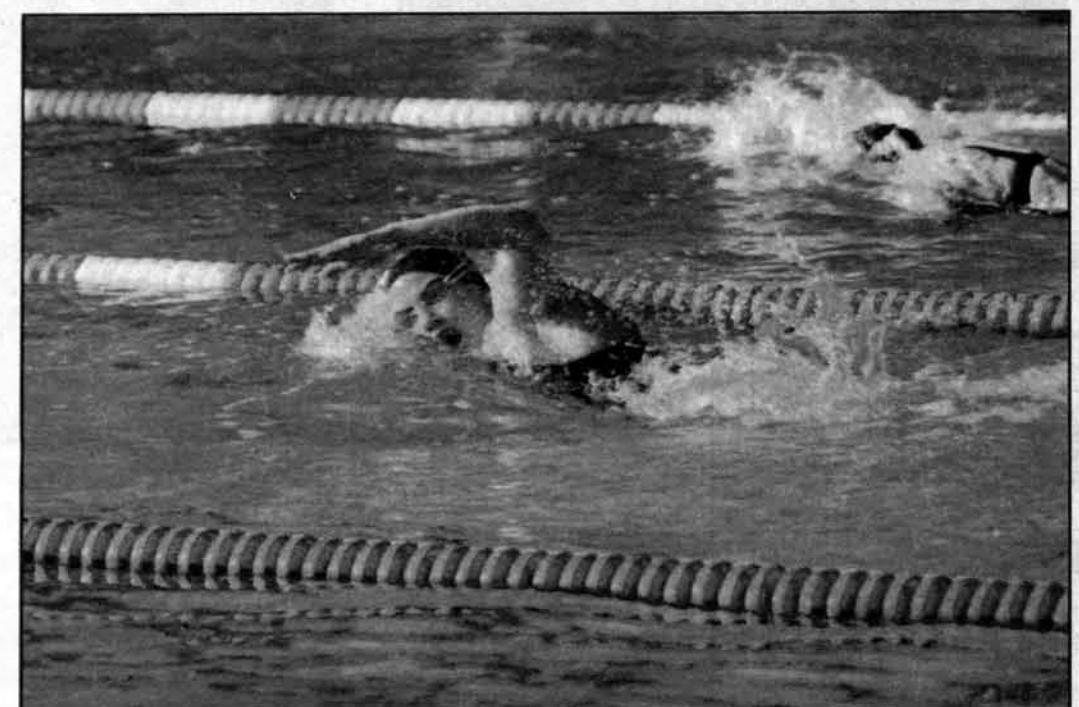
Christina Almodovar '02 dished out 40 assists in the win, Kelly Martens '03 hammered 18 kills, and Parisa Habibi '02 added 10 digs. Also, Jill Kaup '03 came off the bench to provide key kills when the team was in a bind.

In the finals, MIT faced a very strong Wesleyan squad who had eliminated the #1 seed Middlebury College 3-0 in the other semifinal match. The Engineers fought hard in what would turn out to be a four-and-a-half-hour long match. Even though MIT continued to play some of their best volleyball of the season, coming within one point of sending the match into a fifth game, Wesleyan proved to be a bit stronger on the day and won the match 3-1 (15-10, 9-15, 15-11, 17-15). Kelly Martens and Nydia Clayton '04 had 29 and 11 kills respectively, and Barbara Schultze had 20 digs in the effort.

Except for maybe winning the tournament, MIT could not have asked for a better way to end the season. In a year when the Engineers were not expected to finish very high, the Engineers put together a season in which they were, for the fourth straight season, a force to be reckoned with. In addition to the second place finish in the ECAC tournament, MIT finished the season with an overall record of 25-12 and a fifth place finish in the New England region out of 64 teams. With the loss of only one senior next season, MIT hopes to build on the success of this season and go even further in 2001.



AARON D. MIHALIK—THE TECH
Goalie Sara R. Kaplan '01 attempts to save a goal during the women's varsity game on Saturday. Middlebury defeated MIT 6-0.



AARON D. MIHALIK—THE TECH
Georgene M. Hilb '04 set a new MIT record in the women's 1000 meter freestyle with a time of 10:53.69. The previous record was set in 1980. Saturday's meets brought the women's record to 4-0 and the men's to 2-2.



AARON D. MIHALIK—THE TECH
Terraun L. Jones '01 makes a short jump shot during the men's basketball game on Saturday. MIT defeated Emerson College, 69-52.

Technologist: Come Meet A Company That Will Change and Industry!

Who: nano

When: Thursday, November 30th, 2000

Where: Room 4-270

nano (www.nano.com) is a pioneering technology company located in Silicon Alley. Founded in 1999, nano addresses a fundamental market need: more closely align supply and demand in any networked marketplace. With a solution based on its patent-pending, distributed software architecture, nano allows e-businesses to better utilize their existing digital assets to create and enhance revenue channels. By automating the capture, delivery and integration of an e-businesses' digital assets, nano allows businesses to create relationships that previously could not exist.

A privately held company, nano was founded in July 1999 after the realization that e-businesses could become more profitable by creating an intelligent market space that could enable dynamic relationships in real time. The Company was founded by four ex-Wall Street investment bankers from DLJ, Goldman Sachs and Morgan Stanley who hand-selected an executive team with management experience from IBM, PepsiCo, Procter & Gamble, Qwest, Reuters, Sony and other businesses to lead their new venture.

